Kine WEEKLY

C.E.A.'s Scheme for Operators

—See Page 3

"THE BEGINNING OR THE END"

ROARS AND THUNDERS TO BOX-OFFICE FAME!

M-G-M'S MIGHTY PRODUCTION starring BRIAN DONLEVY · ROBERT WALKER with
TOM DRAKE · BEVERLY TYLER · AUDREY TOTTER · HUME CRONYN · GODFREY TEARLE
Directed by NORMAN TAUROG · Produced by SAMUEL MARX

FRANK CAPRA

***Distinguished producer-director Liberty Pictures,* says:**

"'Duel in the Sun' is thrilling. It is as good or better than 'Gone With The Wind.'"

DUEL in the SUN

One of a series of comments by outstanding personalities of the motion picture industry who have seen this Selznick International Production in Technicolor, directed by King Vidor.

She's Sensational
BETTY GRABLE
in
"THE SHOCKING MISS PILGRIM"
(In Technicolor)
Odeon Marble Arch
20th CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,084. Thursday, April 10, 1947. Vol. 362.

BRITAIN'S EASTER HOLIDAY
See BRITISH MOVIETONE NEWS

A.C.T. MEMBERSHIP UP TO 6,500

THE Association of Cine Technicians in its annual report this week says this about the plans—now in their final stages—for a full apprenticeship scheme: "The difficulty may now well be to train sufficient technicians to supply an expanding Industry and ensure it is smooth-running and technically efficient." The union's General Council has accepted the draft constitution shaped after discussions with other unions, employers' associations and Government educational departments.

The constitution is analysed in detail. One feature is that a sub-committee report recommends that all costs are to fall upon the employers, either individually or through their associations.

The A.C.T. report will be submitted to the annual general meeting on April 19, when members will have 17 resolutions on the agenda. The General Council is asking the members to endorse the F.I.E.C. report to the Board of Trade on the new Films Act.

The annual report reflects the widespread recruitment activities of A.C.T. during the year. It now has a full membership of 2,693, compared with 1,890 for the previous year. War emergency members number an additional 3,044, bringing the total of all types of membership to 6,460.

A.C.T. has called a rules revision conference for Sunday, May 11. One of the new rules nominated is that A.C.T. be given power to set up branches overseas.

Projectionists May Have Three Year Indentures

The C.E.A. General Council, meeting next Wednesday, will have before it up-to-the-minute reports on the progress made during the last twelve months aiming at setting up a full apprenticeship scheme for projectionists.

The KINE. understands that the final form of the scheme is likely to incorporate a three-year indenture period, so that youths joining the kinema staffs will be fully trained before they are called up for national service.

Proprietors would be safeguarded by the indenture which would put an end to staff poaching among new recruits.

Queen Mary will attend the world premiere of "Black Narcissus," the Archer's Technicolor production, which takes place on Thursday, April 24, at the Odeon, Leicester Square.

K.R.S. SECTION TO DEAL WITH 16-mm.

Alarmed at Widespread Distribution of Stolen Films

NO SIGN OF SIMILAR ACTION BY C.E.A.

THE K.R.S., which will shortly receive a reply from the C.E.A. to its suggestion that the two organisations set up a joint licensing committee to regulate 16-mm. exhibition, is expected to go ahead immediately to discuss the possibilities of setting up a separate 16-mm. renting association inside the Society. Members are alarmed by the widespread distribution of illicit films which is causing the Society many hundreds of pounds in recovery costs with the aid of what secretary Frank Hill describes as "security branch men."

The KINE. understands that during the first three months of 1947 as many as 57 copies of films on 16-mm. have been recovered. Twenty-four copies, involving 174 reels of film, the property of eight renters, were recovered in March.

The K.R.S., whose officers are daily compiling information which may lead to the recovery of illicit prints, has on file over 1,000 pictures—both features and shorts on 35-mm. and 16-mm. stock—which have been reported as missing.

Prints from many feature films, made from 16-mm. dupe negatives, are occasionally being exhibited under new titles without the permission of the renter who owns the copyright.

The formation of a 16-mm. association within the C.E.A. is not expected to materialise unless the matter is again raised by the General Council. There have been barely half a dozen inquiries for such an organisation from 16-mm. operators, and complaints from C.E.A. members about 16-mm. competition have been very few.

The General Council is to discuss the K.R.S. proposal on Wednesday next.

Showmen who operate solely on 16-mm. and who wish to become members of the C.E.A. are having their applications deferred. C.E.A. members who are also operating 16-mm. units are being given no special 16-mm. service.

Isolated cases have arisen in which C.E.A. members have embarrassed other members with the spread of their 16-mm. activities, and the matter is expected to come up for review shortly.

Samuel Burger for Loew's

Morton A. Spring, first vice-president of Loew's International Corporation, has appointed Samuel Burger as sales manager of the company. He also announced that Maurice "Red" Silverstein had been appointed regional director for Latin America.

Studio Timber Minimum Cut to 75 p.c.

THE supply of timber to the studios is critical. The Board of Trade has told the producers that during the next three months the production allocation will be 75 per cent. of the minimum requirements cited by producers last year. This represents a 10 per cent. cut on current allocations.

The B.F.P.A. has instructed all studios "to manage the best you can." Already the art departments are making the maximum use of plaster as a wood substitute.

N.A.T.K.E. Talks with the B.F.P.A.

Representatives of the British Film Producers' Association and National Association of Theatrical and Kine Employees were due to meet in London on Wednesday this week, to discuss labour problems in the international film field.

Matters on the agenda will include the interchange of personnel between countries and the loaning of employees from one industry into another.

Discussions between N.A.T.K.E. and its opposite section in the U.S. are likely to follow.

16-mm. in N. Ireland

Operators on 16-mm. in Northern Ireland are considering a protest to the Belfast Corporation, following the Corporation's decision to let the Army Kinematograph Service give a trial show in a school. A.K.S., short of military work in the area, has offered its services to the local educational committees.

BUDGET: NO E.T. CONCESSIONS

Trade Verdict

THE Chancellor of the Exchequer will introduce his 1947 Budget when the House of Commons reassembles next week.

Normally, at this time of the year, the exhibiting end of the Trade, headed by the C.E.A. officials, is waiting anxiously to see if there is any chance of a rebate in entertainments tax.

Informed opinion in Wardour Street this year, however, is reconciled to the fact that the Industry has little or no hope of receiving E.T. box-office concessions.

K.R.S. Acts on Mutilation

The K.R.S. has taken a strong line of action to stop the continued damage to prints which is being caused by certain kinemas. Frank Hill, secretary, has held a meeting with all renting house print managers.

The meeting decided to co-ordinate all possible information regarding methods and kinemas whereby prints become damaged.

Kinemas, who can legitimately be blamed for print damage after a full investigation and check has been made, will be warned and could even find themselves the subject of prosecution.

GEVAERT COLOUR PROCESS

Research and experiment at the Gevaert laboratories during recent months warrant the expectation that the new colour process upon which they have been engaged will be ready to launch on the market by the end of the year.

It will be known as Gevacolor, and is a three-layer process.

B. of T. Denies U.S. Film Bank Rumours

A Board of Trade spokesman this week told the KINE. that reports coming from the U.S., quoting official Washington sources of information, that Britain is planning to set up a Government-sponsored Film Finance Bank are without foundation.

The Board's attitude, he says, is that there is sufficient finance circulating inside the film business at the moment to service all the studio space available.

KINEMATOGRAPH WEEKLY

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WHY BLAME THE PROJECTIONIST?

OF all the people connected with the exhibiting end of the film business, the man who gets the least limelight is the man behind it.

Even that hard-worked fellow, the front of the house manager, has at least a direct contact with his patrons, but the man in the operating box is skied high over the audience, out of touch with the public.

Now, as the result of a B.B.C. feature, the projectionists are up in arms.

Leading film people, including David Lean and Stewart Granger, have gone to the microphone and have said severe things about the standard of projection in this country. Projectionists have reacted sharply, and some tart remarks have been made.

Were Lean and Granger justified? In our view they were very definitely not. Of course, there is bad projection in some kinemas, just as there is bad direction and bad acting in some films. And everyone knows that the standard of the copies which are now in circulation on Sunday nights is quite deplorable. But this is not the fault of the man behind the arcs.

If the controversy has served any purpose, however, it has at least been valuable in reminding the Trade generally that the views of workers on the exhibiting side of the Industry are usually overlooked, and that the manager or the projectionist, or both, are made scapegoats for faults which are not theirs.

Consequently, we welcome the move by the Managers' Section, which has made representations to the B.B.C., and is hoping to be able to air its members' viewpoint in one of the corporation's film features in the fairly near future.

After these recent attacks it would certainly be only fair that these men get a chance to hit back.

PEOPLE are starting to speculate on the methods which the Government will employ for the introduction of the Films Bill in the autumn session of Parliament.

One Whitehall contact of mine is convinced that the Bill will not get on to the floor of the House before the tail end of the session, and the Industry, therefore, may not know its fate until December.

But it is possible—I only say *possible*—that we shall have some indication of the way things are drifting by the appearance of a White Paper before the big debate starts.

You will remember that in 1937, the last time the Act was before the House, the Government published "Proposals for Legislation of Cinematograph Films." It is on the cards, I suppose, that the authorities might decide to repeat this procedure, which would have the great advantage of giving the Industry the maximum amount of time in which to express its views.

MEANWHILE, quite inevitably, quota arguments remain the top debating point in the Street, and most well informed people have now made up their minds that the first draft of the Bill will contain no reference at all to renters' quota, which the Board of Trade considers has served its purpose.

It is when this fact comes into the open in the form of some official Parliamentary publication that the really intense lobbying will start.

One vitally involved section of the Trade—the American renters—quite naturally has so far kept silence, and it is not officially known what view the renters will take about the possible abolition of this side of the Act.

OBVIOUSLY, such a move, if ever it does come about, will have a very considerable effect on their trading position, for while they would be relieved of the necessity of either making or acquiring British films, their customers, who usually like to deal with as few houses as possible, would be in the awkward position of getting their routine pictures from one firm and their compulsory subjects from another.

This would give the American houses a headache—but nothing to the headaches it would give the independent exhibitor, who is at heart a conservative fellow and who prefers to do his trading as simply and as quickly as possible.

Without a doubt, when the hint that renters' quota will be abolished comes out officially, there will be such a scream from C.E.A. headquarters as will make itself heard right the way down to Westminster.

ANY experienced Trade observer can well see the independent exhibitor's view on this subject, and his argument is a cast-iron one from his particular angle.

On the other hand, as has been pointed out rather tartly behind the scenes quite recently, the Quota Act is designed to help British producers. Officials consider that its repercussions on other Trade interests are secondary to the main target. And it is over that view that the trouble starts.

You may depend on it that the exhibitors' case will be fought inch by inch before this year is out.

LONG

OFFICIALS of the C.E.A., as I understand it, are quite happy at the thought that British production should be stepped up as soon as possible to at least 150 features per year.

But they argue strongly that this target cannot be achieved without the retention of renters' quota, and they point out that with the production for the quota year ending March 31 at something like 40 subjects, independents get no look in at all.

Cutting out renters' quota, argues C.E.A. headquarters, would merely eliminate an incentive to increase production.

Fuller and company are quite optimistic over the eventual shape of things.

EASTER scattered the members of the Industry far and wide, and inevitably Wardour Street had an empty air about it by Thursday afternoon.

Those of the Trade executives who have homes in the country were mainly concentrating on getting a week-end in the fresh air, but a few of the flat dwellers decided to go farther afield.

Chief of these was Sydney Box, who flew off to Cairo on a fortnight's holiday, accompanied by his family.

He must have felt pretty cheerful, for on the whole he had a cordial Press for "Man Within," the first of his productions for the Arthur Rank organisation at Shepherd's Bush to be shown to the Press.

AS I said last week, Box films are now due to trip regularly off the production line and there is likely to be one non-stop in the West End of London from now on.

His plans, as you know, are to deliver 12 pictures a year to the central Rank organisation.

GUY MORGAN, an old Fleet Street colleague of mine, has taken on the honorary secretaryship of the Screenwriters' Association, and an energetic job he seems to be making of it.

Morgan gave up Fleet Street, of course, to become a script writer, and his first success was "Captive Heart."

He is now under contract to Korda. From him I learn that the screenwriters are likely to have their own club house in the heart of London in the very near future.

THEY have also worked out an elaborate system whereby members of the association can register original material with the secretary, thus establishing the date of their copyright.

This is a very forward step which will be a big help to scenario men in general.

It means that if a man has a really good idea or a really snappy title he can lay something of a legal claim to it by filing the idea under the date and seal of his association.

A NUMBER of important film interests have been jostling for position in an attempt to buy the body of Anglo-American, whose merger into Pathé has been a foregone conclusion for so long.

My information is that the bidding has now settled down to two groups and that our old sparring partner Arthur Dent is away in front of the field. According to Wardour Street gossip, at any rate, it is highly possible that Arthur will have acquired the physical end of Anglo-American by this time next month.

He will not purchase the title, of course, which is owned by Associated British. What he is after is the actual chain of releasing offices throughout the country, with an efficient staff already installed and ready to function.

YOU might ask what a man needs with a string of renting offices when he hasn't any pictures to put in them.

The answer to this one is that Arthur has a deal on which will give him a sizeable product of the type which will earn an appreciative nod from independent exhibitors, to whom Dent, with his lifetime on the renting side of the business, is so well known.

The other candidate in the field, I believe, is Phil Hyams, who, with his brothers, was that bright showman who produced theatres like the Trocadero, Elephant and Castle.

THE Hyams brothers have been very busy behind the scenes in filmdom for some years, and I understand that the acquisition of the Anglo-American physical releasing machine will be decided by a contract for either Dent or Hyams inside a month.

There was a story around that Alfred Shipman and his associates were also battling for the body, but I have good inside information that in fact this was not so.

Sam King, by the way, who is second only to Alfred Shipman in this expanding British concern, is heading off for New York in a few days.

TWO old cronies of mine are coming together in a picture which has more than a passing interest attached to it.

Edward Dryhurst, whom I first knew something like 21 years ago when he was scenario editor of the short-lived British Screen Productions outfit down at Worton Hall, and John Harlow, who I recently described as the wittiest man in the entertainment world, are combining as producer and director of a new British picture which will be the first film to be

SHOTS

made in the M-G-M British studios and will also be released by M-G-M.

Production starts in May and the studio end of the Industry will be keen to hear the first technical reports to emerge from the most up-to-date plant in the country.

ARNOLD WILLIAMS, joint managing director of National Screen Service, left England for New York on Thursday last on the *Queen Elizabeth*.

He will attend the big convention arranged by the parent American company in Chicago for April 17. He expects to be back in England at the end of this month.

WHO is the most-travelled C.E.A. president?

Fred Prior, the immediate past president and a man who worked round the clock at the job during his year of office, has fairly frequently admitted that he travelled something like 13,000 miles during his year.

At a meeting of the Liverpool Cinematurians recently, Bill Speakman said he had topped Prior's total. In his year of office he had travelled 14,000.

I imagine that both Jimmy Welsh and the late Tommy Ormiston could have easily beaten either figure. They had to make the round trip from Scotland every time.

I SUGGEST you won't have to look far before making up your mind as to the most-travelled C.E.A. vice-president. Dennis Walls would win the title with a return ticket to Manchester to spare.

Walls is still furiously busy on Sunday Opening campaigns, in addition to his regular tours around the scattered Emery circuit. As a man who takes his coat off, sits down, calls for a blackboard and really organises the business of going out and grabbing voters, he must have done more to win Sunday Opening battles than any other one man in the Industry, not even excluding his friend Sid Lewis, of Associated British.

I have been told that Walls' Sunday Opening campaigns are such feats of organisation that in one or two towns opposition interests have studied his methods in order to put the same scheme in operation for their side at the next battle 20 or more miles away.

OF all the time-wasting schemes of which I have been a victim, I commend you to the latest stunt of the Selznick publicity department, where a gang of high-pressured young men is stirring up interest in "Duel in the Sun."

My 'phone went the other afternoon and a sad voiced young woman, on behalf of one of these public quiz affairs called Audience Reaction, solemnly asked me whether I had ever heard of a film called "Duel in the Sun." She then asked whether there was anything I would like to know about it, and being no gentleman I am afraid I told the lady.

Really!

THERE might have been some sense in asking the same question of a couple of hundred housewives or the editor of *Horse and Hound*. But to ask the KINE. if it has heard of "Duel in the Sun" is about as sensible as asking Michael Balcon if he has ever heard of Danischewsky.

Recovering from the minor irritation of having one's time wasted in this way, I suggest it is high time that the people behind this film cut out this sort of thing and get on with its presentation.

The important point is to get it released by someone; get it shown; get the money in, and thus cut out the slapstick.

I WAS indeed sorry to get the news of the death of Robb Lawson, a few days ago.

He was a dear old friend of 20 years or more, and even as I write these notes I see a picture of him in front of me, taken in the good old days of the Bumpus, with a fledgling Horace Judge, Pat Mannock, and a few more sitting round him.

Robb was an institution in Wardour Street. He was probably the best-known publicist the Trade ever had. His work for U.A. had courage, clarity and good taste. He was a man who did much to raise the standards of film advertising and film publicity, which started, quite naturally, with a strong air of the fair ground around them.

HE retired many years ago, and I suppose to some of the youngsters nowadays, his name is only a legend. I remember having correspondence with him at the beginning of the war when he was interesting himself in the Little Theatre, and later he came out of his retirement to do a Government propaganda job.

I last saw him at the Press Club about six months ago, when he looked tired and lonely. A new generation had grown up and his old cronies were no longer in the centre of things.

Lawson, with his high collar, his trim turn-out and his soft Scots burr was one of the men who brought the air of a City club into the film business back in the rather happy-go-lucky pioneering era.

We have dug up a picture of him as he was in the days when he was calling Chaplin by his christian name. I give it below.

DAVID COPLAN, managing director of United Artists, will be back in London in the middle of April. Gradwell Sears, U.A. distribution chief, will be with him.

He has been away in the States on his usual yearly visit. Tucked in his luggage, I understand, will be a copy of that rare kinema event, a new Chaplin picture.

"Monsieur Verdoux," the comedian's study of a French murderer, is opening at the Broadway, New York, for a world première shortly.

TOM O'BRIEN has asked me to point out that a KINE. reporter was completely in error last week in saying that a High Court injunction brought the Shepperton film studio strike to a conclusion.

In fact, the strike was settled as a result of O'Brien's own supplications, and I believe the strikers did not even know of the injunction when they agreed to go back.

I MAKE this correction gladly, regretting that a KINE. reporter should have slipped into an error of this sort.

We often have our ups and downs with the mercurial Tom, and I criticised his N.A.T.K.E. Quota proposals in no uncertain fashion last week.

But we certainly have no desire to detract from him the credit that is his due, and it was quite untrue to imply, as our reporter did, that it was a High Court injunction which settled this strike.

ROBB. LAWSON

JOHN HARLOW

ED. DRYHURST

PHIL HYAMS

DAVID COPLAN

CLOSE-UPS

by SCREENCOMBER

Unanswered

A READER points out that the request in last week's issue for the return of Robert Taylor's left ear is liable to go unanswered for two reasons. One: the lady who tore it off would hardly have gone to that trouble unless she thought it of some sort of sentimental value and (two) it is highly probable that the same lady does not read the KINE., for from what we know about the mass of the regular readers of this column she would have had the good sense to have taken his wallet as well.

Abuses

STEWART GRANGER has been accusing projectionists of cutting films and even leaving out the odd reel or two so that they can get away early to meet their girl friends. The only cases of this sort we know have been put down to certain unscrupulous film critics who have been known to pinch a few reels so that the formality of seeing the picture will be over quicker, leaving the way clear to get on with the more serious business of free eats and drinks. Another custom that Mr. Granger might well look into is the growing habit among managers of taking the kinema home with them to save themselves the trouble of waiting till closing time to lock it up. Old "Fiddler" Granger makes no mention of the fiasco when he himself took his fiddle to a party but forgot to bring Yehudi.

Rowdify Premieres

WART WINKLEHEIM plans bigger and noisier premières which he hopes to stage under the auspices of a newly formed concern called "First Fights and First Nights, Ltd." The procedure starts with the crowd being goaded into hysterical frenzy by cheer-leaders yelling "Here they come," and giving suchlike false alarms for an hour or so while mounted and foot police charge the crowds, working them into a state of riotous and panic-stricken enthusiasm and terror. After the reading of the Riot Act, a few minor celebrities are then thrown to the now completely uncontrollable mob as a sort of hors-d'œuvre, into which they can get their teeth in preparation for the main bout, when finally the idol himself is sacrificed upon this altar of public adulation and mass hysteria.

Warning

FOLLOWING last week's announcement of the new changes on the Editorial Staff of the KINE. this column proudly announces that it is the only feature in the paper not being written or operated by an Editor. Any resemblance between its writer and an Editor, Joint, Associate, Sub, Assistant or otherwise is purely coincidental and immedate action for slander, libel, defamation of character, manslaughter, divorce, barratry and arson, will be taken against any person or persons making such insinuations.

Introducing

S. W. Harris

THE NEW BRITISH FILM CENSOR

by P. G. BAKER

"THE ultimate censor is the public. We are merely here as guardians of public taste. The censor must, in his actions, reflect the current majority public opinion. A few years ago people would not accept things which they take as normal standards to-day."

The speaker is seventy-one-year-old Sir Sidney West Harris, C.B., C.V.O., newly appointed president of the British Board of Film Censors.

Sir Sidney, fifth chief censor since the Board was set up in 1912—the others were R. Redford, succeeded in 1916 by the eminent journalist M.P., T. P. O'Connor; then Edward Shortt, K.C., to whom Sir Sidney was private secretary; and latterly Lord Tyrrell of Avon—is a new personality to bring added dignity to the Trade. Small in stature, hair only partially greyed, with an active mind which is always racing ahead to grasp points in conversation and give birth to new ideas, a deep understanding of people: that is a first impression of the new B.B.F.C. president.

An Excellent Example

He takes over the job with an open mind, intending to "follow the excellent example of my predecessor" but at the same time looking out for any forms of improvement which may become necessary. For example, he does not foresee the need to copy the U.S. Production Code over here: but is fully aware of the need to keep the category system under review.

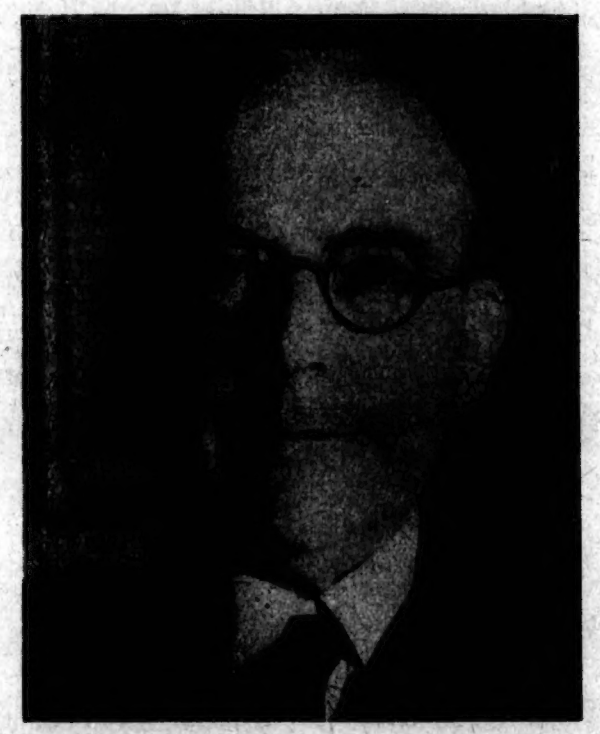
"It is right," he says with careful emphasis, "that this Trade should be in a position to guarantee the purity of its goods. We should be no better off with a censorship system akin to the theatre. The British system of film censoring has operated very well indeed. When I was at the Home Office there was some talk of having a Government censoring scheme. I don't think this would work."

Sir Sidney when at the Home Office was private secretary to a succession of Home Secretaries, at the time when the National Council of Public Morals set up a commission to examine the qualities of films shown in this country. A lot was said about the work of the then youthful B.B.F.C., with its team of experts each with no financial interest in the Trade, who had in 1916 rejected 25 films of the total of 5,334 which came up for review. Now the new president takes office at a time when the Board has rejected only one film during five years—"The Birth of a Baby," shown in many towns under a local authority licence.

"You can't censor a bad film and turn it into a good picture: that depends on the producer." That is Sir Sidney W. Harris, filmgoer, speaking. Harris praises the high quality of British films, credits them with a well-merited run in the U.S. which he observed for himself in 1946, and adds: "U.S. films do not reflect the actual standards of American life. When I meet an American he is very much the same type of person as I am." That remark reflects the very sincere interest Sir Sidney has for people, rooted in his own religious beliefs.

* * *

SEES NO NEED TO COPY U.S. PRODUCTION CODE HERE



. . . . but is fully aware of the need to keep the category system under review

Religious Film Views

He has no objection to religious pictures, his only criticism being that they are often not of a sufficiently high standard for the subject. It is this complex subject of the religious attitude to films which gave Harris his first insight into the problems of the U.S. Production Code Administration. He noticed during his recent visit to the States, that on the notice boards of all Roman Catholic churches were lists of films which the congregation should or should not see.

Perhaps Sir Sidney's greatest qualifications are his profound knowledge and understanding of children. His last assignment was as advisor on social questions to the United Nations Economic and Social Council: but before World War II he was sitting at Geneva as the United Kingdom representative on the Child Welfare Committee of the League of Nations.

It was at that time that he said that the kinema was not the direct cause of juvenile delinquency.

This week he reiterated that remark. Children, he says, may steal money to go to the pictures, but the actual pictures cannot be blamed for the current wave of juvenile delinquency. Adults often overemphasise the harm which films can do to a child: but one had to take into consideration the complex problems of child psychology. Some people had been critical of the "A" certificate awarded "Great Expectations," but Sir Sidney argued that the opening sequence could be very frightening to some children.

Warming to his subject, he said in his quiet, even voice: "It is the parent who should really decide what a child should see. The only problem we face to-day is—how far have parents given up or relaxed their responsibilities, how much do they need our help?"

Sir Sidney believes that there is considerable scope for the expansion of Britain's production programme of films designed for children. His one criticism is that our legal system does not allow the employment in studios of child actors. Children, he argues, love to see children on the screen: it would be a good thing if the law could be amended, giving adequate safeguard for a child's education and health.

Children and "A" Films

It would, he says, be fundamentally against the British way of life to bar all children from "A" films.

But Sir Sidney does not want the matter to rest there. He told me a story about a schoolmaster friend of his who recently sent out a questionnaire to all his boys, asking what was their favourite hobby or sport. The kinema was the most popular. Now, he argues, it is foolish to expect to be able to keep children from going to the pictures: but it would be possible to give our children a good taste for pictures if film appreciation were a subject for regular training periods in every classroom. Such a system of education would be a good thing for the picture-making industry.

It is that desire to see a kinema-going public demanding a high standard of entertainment, coupled with the realisation that it is public opinion which sets the current standards of screen morale, which best summarises this new president of the British Board of Film Censors, who, for his long "and distinguished service to humanity," is to-day a bearer of the William Freeman Snow (American) Award.

Producers Agree to 44-Hour Week for Studio Workers

"APPRENTICESHIP AND TRAINING SCHEME WILL GO AHEAD"—*Sir Henry French*

THE new A.C.T. agreement with the B.F.P.A.—as predicted in the KINE. two weeks ago—will not be completed in time for the union's annual general meeting, set for next week-end. This was confirmed last week by Sir Henry French, director-general of the B.F.P.A., following the Association's monthly meeting.

The proposal to set up a Joint Council for Apprenticeship and Training has been accepted by the various interested bodies. "It is now definite that the scheme will go ahead," said Sir Henry.

B.F.P.A. members were given good news concerning the discussions with the three unions on working hours. The Association has accepted a 44-hour week and has prepared a formula for overtime payments. Details yet have to be negotiated, so the new agreement—a compromise with the union's plea for a 40-hour week—will not come into operation immediately.

The executive approved several recommendations made by the committee set up to investigate the revision of the rules of title registration. It was reported that the advice of counsel was that the request made by some producers to register themes would be impracticable.

Both the president, J. Arthur Rank, and the director-general have accepted invitations to the appointment as honorary film advisers to the Department of Public Information.

B.F.P.A. POSTPONE ANNUAL MEETING

The B.F.P.A. is to hold its annual general meeting on July 30, later than last year. This decision was made because the president, J. Arthur Rank, will be visiting the U.S. during the next two months.

B.B.C. Hears Managers' Protest

Harry Kerr, public relations officer and national treasurer of the Society of Cinema Managers, is to meet B.B.C. editor and producer Audrey Jones and Peter Elton on Thursday of this week. Kerr is to make an official complaint concerning the criticisms of kinema managers made in recent "Picture Parade" programmes.

Negotiations, he says, are on a very friendly basis, and he hopes that the B.B.C. will offer facilities either for a discussion session between kinema managers or for an interview with himself, so that the public can hear the S.C.M. case.

S.C.M. Needs 2,500 Members

The Society of Cinema Managers has launched a widespread recruitment campaign. It needs 2,500 members during the next three months. This figure, the executive has decided, is the minimum before the Society can adequately support itself without C.E.A. assistance.

C.E.A. AND TOWN PLANNING BILL

Deputation April 23

OPTIMISM is expressed in C.E.A. official circles that the clauses in the Town and Country Planning Bill relating to advertising and publicity will be modified to an extent which will inflict no undue hardship to exhibitors.

A meeting between the Association and the Ministry has been fixed for April 23, when it is hoped that a satisfactory formula will be reached.

Advertisers to Check Screenings

The Screen Advertisers' section of the Association of Specialised Film Producers intends to co-operate with the C.E.A. "to ensure actual exhibition of advertising material which exhibitors have contracted to show." This is one of several aims laid down in the new section's code, which covers its relations with the advertising business, production standards and the promotion of goodwill.

The formation of the Screen Advertisers was exclusively reported in last week's KINE.

There are at present 15 members, with a committee consisting of E. W. Beckett (Publicity Films), chairman; C. R. Stilwell (Wallace Publicity), vice-chairman; and H. Adley, E. Pearl, J. G. Presbury and J. Rackow.

The new section—the fifth within A.S.F.P.—will have full representation on the Association's executive council, which functions under the chairmanship of H. Bruce Woolfe.

HENRY GREEN

DRYHURST'S DEAL WITH M-G-M

To Produce at Elstree

THE coveted double distinction of opening the M-G-M British studios at Elstree and a distribution contract with M-G-M has been received by Edward Dryhurst Productions.

Official announcement of the conclusion of this unique deal was made over the week-end by Henry Green, managing director. He states that not only will every effort be directed to make this national subject an outstanding British picture but also one that will measure up fully to the M-G-M tradition.

The film, which will take the floor at the beginning of May at the M-G-M British Studios at Elstree, is based on the play "This Same Garden," by Robert Bell, which Edward Dryhurst considers of so great dramatic potential as screen material that he selected it as the first production in the long-term programme set for his company.

The subject is not yet titled for the screen, the final decision resting with Sam Eckman, junr. Eric L'Epine Smith, associate producer and in charge of casting, has completed the series of tests for the leading rôles.

Edward Dryhurst is in charge of production, and he has signed John Harlow, maker of many recent successes, as director. Together with their technical unit they have now taken over their offices at the M-G-M studios at Elstree, whilst Henry Green will be at the Wardour Street headquarters, to look after the business and financial affairs of Edward Dryhurst Productions, and other negotiations he has in hand.

Talks Start on Future German Film Distribution

THE decision by the Allied Control Commission to blend the British and U.S. zones in Germany will create a number of new problems relating to the distribution of British pictures in that country.

The KINE. understands that the whole matter is to be discussed this week-end at a joint conference in Berlin with British and U.S. film interests and the British and American Control Offices.

Among the British representatives to go over this week were Freddy West, managing director of Eagle-Lion; Ralph S. Bromhead, representing the British Commonwealth Film Corporation; and E. Gumpel, Pathé's overseas manager.

Fay Allport is representing the M.P.A.

Monogram Chief on His Way Here

The Chairman of the Board of Monogram Pictures, W. Ray Johnston, is leaving New York on April 9 on a visit to Britain.

Among the objects of the trip is the setting up of production arrangements for background scenes for two productions to be filmed partly in England.

The Palace Cinema, Westhoughton, Lancs, is undergoing extensive alterations and will reopen in six or eight weeks' time.

Rank's 21-Year Deal With Universal

The present contracts and arrangements between J. Arthur Rank and Universal are for a term of 21 years, according to Robert S. Benjamin, president of the Rank organisation in the U.S.

Mr. Benjamin confirmed the decision of the combination to acquire theatres in the British Empire, on the Continent and in Latin America.

Of 40 features scheduled by Universal International for 1948, more than half are budgeted at a million dollars, he said, and eight of them will be in Technicolor.

Stock Meeting Cancelled

The all-Industry film stock crisis meeting, set for Thursday of this week, has been cancelled. The reason is that the stock manufacturers have no further facts to report concerning the future supplies of fuel with which to keep their plants operating.

The cancellation is no indication that the stock crisis is over; but it is an indication that current fuel supplies are adequate.

L. E. Kaler, European representative of Producers Releasing Corporation, has now moved to Queens House, Leicester Place, London, W.C.2. His telephone number is GERrard 6302.

Scophony Chairman on Large Screen Television Development

A TELEVISION service in kinemas and theatres, sponsored by the entertainment industries, was suggested as a partial solution to the problems of large screen television development by Sir Maurice Bonham-Carter, K.C.B., K.C.V.O., chairman of Scophony, in his report to the shareholders' annual meeting.

"The position as far as large-screen television is concerned," he said, "remains unstable for two reasons at least.

"The first is that the standard of television has not been finally settled.

"The second reason in my opinion is that a satisfactory service cannot be developed, if based on the existing system of general licensing, since the financial return will not be adequate to meet the cost.

"In the field of television," he continued, "some other source of revenue than the existing one seems to be required."

The transmission of the service suggested, he added, would be limited to kinemas and theatre audiences and to special subscribers. Such a service is inadmissible at present, and must be a matter for the future.

NORTH LINCS. C.E.A. NOT TO AID CHINA FUND

Refusal Despite Outside Approaches

DESPITE outside approaches, members of the North Lincs C.E.A., at their March meeting, decided to adhere to their earlier decision refusing a collection for the Aid to China Fund.

It was explained that after a letter had been received from Elizabeth Miller, general secretary of the Fund, the answer which the secretary had sent met with the approval of the whole of the members

Mr. Fuller saw the Chairman (T. D. Bell), the Secretary (Coun. C. Clow) and Capt. R. C. Freeman on the matter, and a letter was received from F. A. Prior asking the branch to agree to the collection.

After further discussion it was decided that the branch saw no reason for altering its decision.

Increased Charges

MR. LYONS, Leeds supervisor of F.T.S., addressed the members regarding the proposed increases of 7½ per cent.

Members felt that the request was reasonable, and, on the proposition of Mr. O'KEEFE, seconded by Mr. HOLTON, it was decided to agree to the proposal.

Sunday Opening

IT was reported that the Cleethorpes Sunday Opening campaign cost £512 and the proportion paid by the two kinemas in Cleethorpes left a debit of £252.

It was felt by the members that it was a hardship for the two kinemas to bear all this.

One member said that as the Grimsby campaign cost was modest, he was willing to pay a proportion to the Cleethorpes cost if others would.

The matter was deferred.

Grimsby Watch Committee has agreed for the kinemas in the borough to continue for a further three months and to new Sunday opening times and conditions.

Possibility of an increase in admission prices because of Grimsby's increased rate call was mentioned by COUN. CLOW.

He pointed out that Grimsby's rate was 3s. up and Cleethorpes' 1s. 6d. in the £.

"It is not possible for exhibitors to keep standing all these increases without passing them on," he said.

He though that after Budget Day they should meet and discuss increases in admission prices.

This was agreed to.

T. D. Bell presided and was supported by Capt. Freeman, Mrs. R. B. Jones, J. Edmundson, J. B. O'Keefe, S. R. Holton, J. G. Laws, A. Blank and C. Clow.

Hull Managers Elect Officers

At a meeting of the Society of Cinema Managers, Hull branch, last week the following officers were elected: Chairman, J. W. Gill (Priory, Hull); vice-chairman, H. V. Davis (Strand); convener-secretary, E. C. Jordan (Tower); treasurer, S. Dixon (Regent).

Management Committee: R. Evans, G. Stockton, E. Campbell, H. W. Clark, N. Coverdale.

Management Area Conciliation Board: R. Evans, J. W. Gill, H. W. Clark, H. V. Davis, D. T. Hoddenott.

Jos. Friedman with his son Seymour Friedman who "called in" from Hollywood on the first stage of a visit to Egypt where he will shoot location scenes for Columbia's ASSIGNED TO TREASURY starring Dick Powell and Signe Hasso

The Week in Scotland

EDINBURGH'S NEXT S.O. STEP

EDINBURGH magistrates, who have been approached by the local Trades and Labour Council on the subject of Sunday kinemas, decided last week to ascertain the views of exhibitors and employees before considering the subject. One objection to the proposal has already been lodged with the magistrates.

The view of local exhibitors has always been against Sunday opening on a purely commercial basis.

Cinema Club's New Session

The opening luncheon of the new session of the Cinema Club takes place on Friday at the Picture House, when president Breckenridge has, as an after-luncheon speaker, C. A. Oakley, who is well known to the kinema Trade in Glasgow. His subject will be "Foreign Films."

The Sports Committee announce that the Gleneagles annual outing this year will be on Friday, May 9; tickets will be on sale shortly. Entries are also invited for the King Trophy, which is to be restarted this year.

Laurel and Hardy are to be guests of honour at a special club luncheon to be held during their visit to Glasgow in June. Arrangements will be announced shortly.

M-G-M Staff Dance

The first renters' staff dance held in Glasgow since the war took place on Monday in the Grosvenor Restaurant. A party of over 300 members and guests of M-G-M's Glasgow office enjoyed a most successful evening. Among the company was Sir Alexander and Lady King. Manager Spary, John Boyd and Miss Falconer deserve every credit for the arrangements made. A feature was large life-size cut-outs of M-G-M's stars, and some specially signed autographed pictures of Robert Taylor and Barbara Stanwyck.

Ulster 16-mm. Showmen's Association?

TO PROTECT THEIR OWN INTERESTS

NORTHERN IRELAND'S 16-mm. travelling showmen are considering the possibilities of forming themselves into an association to protect their own interests in matters such as costs of films and equipment.

A former official of Ulster's C.E.A. was approached recently with a request to organise the new body. But he turned down the offer on the grounds that it would betray his exhibitor friends in the 35-mm. side of the Industry.

In the meantime, the 16-mm. showmen have received a severe jolt from a report that the Northern Ireland Government is introducing legislation to control sub-standard exhibitions. Under a clause in Services Act, the authorities have powers to close halls used for entertainment unless they conform to safety precautions.

The 16-mm. exhibitors contend that this action has been influenced by the views of static 35-mm. exhibitors.

Another point which is causing 16-mm. showmen concern is opposition from an employee of the Post Office who is running a 16-mm. mobile circuit. Complaints are to be lodged with the Government on the grounds that it is not right for a civil servant to run a business in addition to his official duties.

ON THE S.O. FRONTS

Bolton Fix Hours From 4.30 to 10

BOLTON Town Council agreed on April 2 that kinemas should open from 4.30 p.m. to 10 p.m. on Sundays. Several speakers felt this would harm Sunday schools and an amendment by Coun. Connor was lost by five votes.

BOURNEMOUTH.—Poll fixed for to-day (April 10).

CHELTENHAM.—Poll, March 31. In favour, 6,893; against, 3,963.

GLOUCESTER.—Poll. In favour, 6,070; against, 2,606.

LEICESTER.—Town's meeting on April 2 voted in favour.

NORWICH.—Town's meeting fixed for April 14.

NOTTINGHAM.—Church opposition organised by the Nottingham Deanery Chapter calls for S.O. to be resisted on two grounds: showing times conflict with traditional times for children to attend church; and "the inferior quality of the films shown on Sundays."

WALLASEY.—Wallasey Council of Churches has decided not to put forward official opposition at the town's meeting to be held on April 28. Instead, a straightforward statement of the case against Sunday opening is to be published.

Margaret Lockwood and Douglass Montgomery were visitors to the "Daily Herald" Modern Homes at Dorland Hall, Regent St., London.

U.S. STARS FOR NEXT COMMAND SHOW

M.P.A.A. Approval

THE Motion Picture Association of America has approved proposals to send stars to participate in the second Command Performance in London next November and in the Brussels Film Festival on June 15.

Decisions were taken at the recent annual meeting of the M.P.A. which also passed a resolution of appreciation for the services of Carl E. Milliken, who is retiring at the age of 70 after 21 years' service with the association and its predecessors.

Eric Johnston was appointed president and chairman of the Board.

Others elected were: Joseph I. Breen, vice-president; Francis S. Harmon, vice-president; George Borthwick, secretary and treasurer; Sidney Schreiber, assistant secretary; Fred W. DuVall, assistant treasurer, and James S. Howie, assistant secretary-treasurer.

Wallis Starts Paramount British Film May 12

The long-heralded Hal Wallis Paramount British production, which lack of floor space has for so long held up, is to start production at Denham on May 12.

The picture is "For Her to See," from a mystery story by Joseph Shearing. Ann Todd and Ray Milland will be the stars, and Lewis Allen is coming from Hollywood with Hal Wallis to direct.

Big Fight Film Foreign Rights

Dan Fish, of 8, Hertford Street, Park Lane (telephone Grosvenor 1170), who has exclusive foreign rights for the film of Woodcock's fight with Baksi on April 15, reports that he is receiving numerous inquiries from abroad.

Fred MacMurray and Claudette Colbert are co-starred in THE EGG AND I, a Universal-International production shortly to be Trade shown by G.F.D.

LICENSING SCHEME FOR PROJECTIONISTS

Notts N.A.T.K.E. Wants Qualifying Test

A MEETING of kinema projectionists and engineers, members of the Nottingham branch of N.A.T.K.E., was held at Nottingham to discuss the training and licensing scheme for projectionists. They also considered an apprenticeship scheme for youths entering the kinema Industry with the object of becoming projectionists.

On the licensing and training scheme the meeting suggested that all projectionists must sit for an examination, age and length of service to be taken into consideration, and be given a provisional licence and take the examination within 12 months. The licence, it was suggested, should last for life unless the holder went out of the Industry for two or three years, when he would have to take another examination.

Liverpool Renovation Permit Granted

A Ministry of Works licence has been granted for the necessary work involved in reopening the Roscommon Kinema, Liverpool, 5 (seating approximately 610), which sustained blitz damage in 1942.

The kinema is owned by Duncan Entertainments, Ltd., of Standbrook House, 2-5, Old Bond Street, London, W.1.

The necessary work is now being put in hand, and it is anticipated that the kinema will reopen in about two months' time.

Newport Reopening

After being closed by order of Newport Watch Committee since December, 1945, the Tredegar Hall kinema, Newport, was reopened on April 7. The committee had inspected the building and passed it as structurally sound.

GOVERNMENT MAY INQUIRE INTO CHILDREN'S FILMS

British Film Institute's Annual Meeting

THE Government may make a full inquiry into the production of films for children, according to Patrick Gordon Walker, M.P., chairman of the Governors, who addressed the annual general meeting of the British Film Institute last week. Such an inquiry, he said, would be welcomed by the Institute for the facts and figures it would bring to light.

He also told members that the Government would make an inquiry into the work of the Institute. For the years 1947, 1948 and 1949 the Institute, he said, had been given a grant from the Privy Council out of the Sunday Cinematograph Fund of £31,500 per annum, nearly double the largest amount hitherto received during the 13 years of the Institute's existence.

"I think I may say," he said, "that the Government is now convinced of the value of the work being done by the British Film Institute, which continues steadily to increase."

New Site Wanted

One of the main functions of the Institute, Mr. Walker continued, is the maintenance of the National Film Library, which already possessed more than 13 million feet of film of priceless historical or cultural value, much of which could not be replaced. The library was looking for a new site of approximately 12 acres as a permanent headquarters for the next 200 years.

Membership of the Institute continues to grow steadily, but was not yet large enough. As soon as funds became available, the Institute might embark on a small publicity campaign to make its aims and objects better known.

Wants to Show Films at Squatters' Camps

Edward J. Fletcher, of Nailsea, near Bristol, applying to the magistrates court, Long Ashton, Somerset, for a licence to show 35-mm. films at two "squatters'" camps, one at Kenn and one at Tyntesfield, on two evenings weekly at each camp, was told that the Somerset County Council had not delegated the necessary powers to them to grant such a licence and they therefore adjourned the application.

The police intimated that they might oppose the application if it came up again as they did not consider the huts were suitable for the purpose.

At the February meeting of the Bristol C.E.A. an application had been received by Mr. Fletcher for membership, and the usual application form was sent to him.

James Mason's "I Met a Murderer," originally released in 1939, is to be reissued by Exclusive Films. The release date has been set for October.

Phyllis Calvert and Michael Rennie as they appear in Gainsborough's ROOT OF ALL EVIL, which is being distributed by G.F.D.

FROM NORTHERN IRELAND

Censorship Busybodies Again Busy in Ulster Area

"TIME NOT OPPORTUNE" TO PRESS FOR SHORTER HOURS

FILM censorship is being discussed by Ulster Rotarians. At Portadown they propose to make representation to the local council and to approach the Soroptomist clubs for their views.

Subject arose from a suggestion from the local Soroptomist club that there should be more control of films for children.

A ban on children in arms and up to five years of age was urged, a wider implication being opposed by R. J. Magowan, who said if they tried to shut children out from kinemas altogether they would do untold damage.

Back to Normal

The authorities have lifted the ban on the restrictions on kinema opening in Northern Ireland and halls can now open at normal times.

This is a tribute to the work of George Lodge, who has efficiently carried out the duties of chairman of the Northern Ireland C.E.A. during the absence, on a health trip, of Louis Hyman, J.P.

Seat Slashers Fined

When a juvenile was, at Belfast Court, fined 10s. and ordered to keep away from the kinema for six months, it was stated by an usherette of the Broadway, Falls Road, that defendant came to the kinema with two other boys, and when they left she found that the armrests of the chairs they had occupied had been slashed.

Meeting Postponed

At the request of the Northern Ireland branch of the N.A.T.K.E. the meeting of the Joint Conciliation Board to consider the Union's demands for a reduction of working hours to 44 for male employees and 40 for female employees has been postponed. Apparently the union feels that in view of all circumstances the present time is not opportune to press such a demand.

The Northern Ireland C.E.A. had intimated that under no consideration would it agree to such requests.

Columbia Artist Feted

Hugh Macdermott, who was starred in Columbia's "This Man is Mine," was persuaded by Willie Doherty to pay a visit to Londonderry, and after an appearance at the Palace, Londonderry, where the film is to be shown, was entertained at a dinner at the Northern Counties Hotel, which local civic chiefs attended. Before flying from Belfast to England to appear in "Good-Time Girl," Macdermott was shown around by Dermot Kiely, the Columbia representative

A New Kinema

The first new kinema of many to be opened this year in Eire will be the Capitol, Grand Parade, Cork.

It will seat 1,300, of which 320 will be accommodated in the balcony. It will have Western Electric, and a local staff of 50, and there will be inside queueing. Admission is to be 1s., 2s., and 2s. 6d. All the upholstery has been made in the Capitol workshops, Dublin.

Jack Delano, the amusement promoter, is to hold shows in Bangor, County Down, Castle Grounds during the summer season.

Bangor, County Down, Corporation is considering the running of free educational film shows for children.

STUDIO NEWS AND VIEWS

Gainsborough has Eleven Scripts Awaiting Floor Space—Lou Jackson Lends His Studio to Associated British

THE new Gainsborough production drive, just announced, makes quite impressive reading. It begins with a statement of things accomplished. Seven pictures are ready for screening and will go into the West End at the rate of one a month. This is Sydney Box's practical answer to those critics who rather foolishly have accused him of having nothing to show for his seven months' stewardship at Gainsborough.

I shall have more to say on this subject in a forthcoming special article in which I shall be giving Box's own exposition of his policy and plans. Here I give the facts about the plans.

Six films are already in production, 11 scripts are waiting for studio space and 23 more are in preparation.

Here are some of the details.

"When the Bough Breaks" is nearing completion at Islington. "Good-Time Girl," the Jean Kent topical problem picture, and "Rescue," the film based on the Dakota crash in the Alps last November, are on the floor at Shepherd's Bush. Location work on "Snowbound," an adventure story in an Alpine setting, is also in progress.

These pictures will be shown before the close of the year, which will end with 14 pictures completed during 1947 and a backlog of at least half a dozen films.

THINGS TO COME

LOCATION work under Maurice Elvey has already begun on two racing films, "Becher's Brook," a steeplechasing story based on an original script by B.B.C. commentators John Ellison and Wynford Vaughan Thomas, and on "The Calendar."

"Four Hours Missing," an original story by Robert Westerby, script writer of "Rescue," will also be added to the 1947 schedule. Preparations are well advanced on "Melba," which is being planned on ambitious lines in Technicolor, and "The Melody Lingers On," which will be shot by four different directors.

Among new stories in preparation are: "More Deadly than the Male," from the novel by Ambrose Grant; "So Long at the Fair," a novel not yet published, by Anthony Thorne; "The Doctor's Story," based on a Cosmopolitan Magazine story which Leslie Storm is adapting, with Chetham Strode writing dialogue; "These Many Summers," a novel scheduled for Spring publication, by Joan Henry; "Good-bye Mrs. Browne," an original story by Mary Hayley Bell, the playwright wife of John Mills; and "Cairo to the Cape," an original by Keith Campbell of modern "trekkers," which he is writing at first-hand while doing the trip to Cape Town.

This is a real programme. It provides a nice variety of subject-matter, and the planning of it already shows a neat dovetailing of location work and studio shooting in such a way that valuable floor space can be used to the fullest possible effect.

NATIONAL BREATHER

OWING to recent electricity restrictions causing a delay in the commencement of shooting on the current Associated British-Boulting film "Brighton Rock" at Welwyn, Warwick Ward has arranged with Lou Jackson to take over British National Studios for the Associated British picture, "My Brother Jonathan." This will take place after the completion of the current British National film "The Weird Sisters." Warwick Ward will himself produce "My Brother Jonathan," with Harold French directing.

Lou Jackson tells me that when the suggestion was made he welcomed it with enthusiasm. British National has maintained production without a break for something like two years. The arrival of the Associated British picture will enable the British National personnel to take well-deserved holidays.

It will also give the story department a chance to build up a desired reserve of scripts, and will enable the location units to gather some exteriors for the new programme, which will begin as soon as "My Brother Jonathan" is finished.

The move-in will in no way affect the staff at British National, except to give it a much-needed breathing spell and time to plan for the most ambitious phase of activity which will follow.

ALLIANCE UNIT

FINAL shooting arrangements are complete for the James A. Carter-Victor Hanbury production, "They Walk Alone," with Lance Comfort directing and Victor Hanbury producing. The unit took the floor on Tuesday. The first set is a composite one of a farmhouse, which has been built on the big stage at Riverside.

Siobhan (Susan) McKenna is playing the part of "Emmy." Other leading rôles will be taken by Anne Crawford and George Thorpe.

The unit is as follows: Production manager, Fraser Foulsham; production assistant, Peta Eastwood; location manager, Pat Kelly; first assistant director, Dicky Leeman; second assistant director, Stan Couzins; third assistant director, K. Endine; lighting expert, Stanley Pavey; camera operator, Bernie Lewis; focus operator, Johnny Lyons; sound supervisor, George Burgess; sound recordist, Len. Page; art supervisor, Andrew Mazzei; art director, Ivan King; editor, Lito Carruthers; first assistant, Valerie Leslie; continuity, Elaine Schreyeck; assistant continuity, Jean Dyball; still photographer, Cyril Stanborough; assistant still photographer, J. Bishop; casting director, Nora Roberts; make-up artist, Nell Taylor; assistant, Frank Turner; hair stylist, Ida Mills; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, A. Binney; wardrobe assistant, M. Goodfellow; head carpenter, Peter Dukelow; property master, J. Bigg; head plasterer, W. Knapman; head painter, A. Brown; chief electrician, L. Ray.

VISITORS ON SET *Arthur Krim, president of American Eagle-Lion, chatting during a visit to Ealing Studios with director Robert Hamer and players Googie Withers and John McCallum on the "It Always Rains on Sunday" set. Below: A happy candid shot of producer Lou Jackson chatting to the little daughter of director Montgomery Tully during shooting of "Princess Fitz" at British National*

EALING TO BELGIUM

A COMPLETE unit from Ealing is now in Belgium for the five-week location shooting on the new Michael Balcon production, "Against the Wind," under the direction of Charles Crichton, with Sidney Cole as associate producer.

The unit will spend half its time in the Ardennes, and then move down to Brussels. "Against the Wind" is a story of Britain's "hush-hush" army of saboteurs during the war years.

The film brings to the British screen for the first time one of the new school of French stars, Simone Signoret. Leading rôles are being played by Jack Warner, Paul Dupuis (who made his successful screen debut for Balcon in "Johnny Frenchman"), Gordon Jackson, Robert Beatty and John Slater.

Here is the technical unit for the film: Producer, Michael Balcon; associate producer, Sidney Cole; director, Charles Crichton; production supervisor, Hal Mason; unit production manager, L. C. Rudkin; first assistant director, H. W. Kratz; second assistant director, G. L. T. Scott; third assistant director, S. A. Kershaw; script and liaison, N. MacDonald; continuity, Jean Graham; assistant continuity, F. D. Manheim. Camera crews (first unit): lighting, Lionel Banes; operator, Paul Beeson; first assistant, G. Levy; second assistant, A. Douet; (second unit): lighting, Gerald Gibbs; operator, Peter Newbrook; first assistant, G. Turpin; second assistant, H. Smith; chief recordist, Stephen Dalby; recordist, G. Widdows; boom, A. Steadman; art director, J. Elder Wills; assembly, Barbara Bennett; wardrobe supervisor, A. P. Mendleson; make-up chief, Ernest Taylor; assistant, Harry Dave; hairdresser, Marjorie Whittle; chief floor electrician, A. Spurgeon; properties, R. Tull and G. Knapp; wardrobe (ladies'), Mrs. Crutchley; (men's), L. Stewart.

VICTORIAN CORNER

TWENTY-FIVE-YEAR-OLD Colleen Browning has been two years in the art department at Denham, graduating from Farnham and Salisbury Art Schools and The Slade. She was the holder of the Edwin Austen Abbey Mural Paintings Scholarship, drew maps for the War Office during the war, has exhibited in most of the London Galleries, and has just designed her first stage set, which can be seen in the current Unity Theatre production, "What Happens to Love."

J. L. HODSON STANDS IN ON "THIS MODERN AGE"—TOD SLAUGHTER STARTS AGAIN

As set dresser on Peter Ustinov's Two Cities film, "Vice Versa," she has gone to town on the thousand-and-one Victorian knick-knacks with which the interiors are cluttered.

One of the greatest difficulties has been to get old decorative gas-brackets and fittings. These were practically unobtainable, and old electric wall fittings have been used, with slight alteration, fitted with opaque glass globes. A number of small and seemingly unimportant items are surprisingly valuable. For instance, two small alabaster vases, 6 in. high, are valued at £120.

In contrast to the large articles which the set dressers have had to supply, such as collapsible cars made of wood which will be used for the scenes of the early days of motoring, Colleen Browning has had to make a quantity of sherbet bags with liquorice tubes. "These were a common sight comparatively recently, but have now disappeared entirely from the market," says the publicity department, inaccurately. I bought one for my small son last week—no coupons.

TEMPORARY PRODUCER

J. L. HODSON has for four months taken over the reins of associate producer and literary editor of "This Modern Age" from George Ivan Smith, leave-of-absencing in New York City as chief of programme planning for the United Nations International Network.

One-time news editor of the *Manchester Daily Mail* and the *Daily News*, Hodson has nine novels to his credit, best known being "Harvest in the North."

He wrote the commentary on "Desert Victory," part of "Tunisian Victory," the Government publication "Merchantmen at War," and produced seven volumes of "War Diary." At first a war correspondent in France, the Middle East and Burma for Kemsley Newspapers, he later handled official films and publications.

Hodson wrote the commentary for "Scotland Yard," the second issue in the "This Modern Age" series, and is now working on the projected "Development Areas" story.

SLAUGHTER'S RETURN

GILBERT CHURCH and J. C. Jones commenced this week at Bushey on the new Tod Slaughter shocker, "The Crimes of Burke and Hare," the story of which is based on the famous Edinburgh murders of the early 19th century.

Oswald Mitchell, who made "Black Memory," directs "The Crimes of Burke and Hare," with S. D. ("Bunny") Onions once again as cameraman. Principal casting to date includes the signing of Henry Oscar, Aubrey Woods (who received good notice for his part as Spike in "Nicholas Nickleby"), Winifred Melville, Pat Patterson, Jenny Lynn, Frank Hawkins, Hubert Woodward, Edward Malin, and Ann Trego.

The script is by John Gilling—he also wrote and adapted the story for "Black Memory"; William Noakes is camera operator; Ken Collins, boom operator, and Ken Wiles, sound recordist.

PINEWOOD VISITORS

THE Supreme Soviet delegation at present touring this country visited Pinewood Studios. Headed by Mr. Fadeev, Secretary of the Union of Soviet Writers, the party included Simonov, the author and poet, who wrote the screen play of the war film "Stalingrad."

They were especially interested to meet Valerie Hobson, currently in Cineguild's "Blanche Fury." They had just previously seen her as Estella in a special "command" showing of "Great Expectations," arranged at the Russian Embassy.

Another recent visitor to Pinewood was a Mrs. Long. She is better known in literary circles by her nom-de-plume—Joseph Shearing. Although an established writer, it is only recently that her work has attracted the attention of film producers.

Cineguild's decision to make "Blanche Fury" started something, for the film rights of three more of her novels have now been purchased both here and in America—"Airing in a Closed Carriage," by Two Cities; "Moss Rose" (starring Peggy Cummings), by Twentieth Century-Fox; and "For Her To See" (with Ann Todd and Ray Milland) by Hal Wallis.

OPERATION OVERHEAD

EVEN film-wise people visiting the "Blanche Fury" set might have looked twice at the sight of a man swinging dizzily from a plank suspended thirty feet from the roof. The fact that he was still fifteen feet above the floor and that suspension consisted of a single chain might have suggested a scene for a thriller.

The man was not stunting, however; he was a technician at work. The scene was a tracking shot of Simon Fury and his son (Walter Fitzgerald and Michael Gough) entering the stables and moving to where Philip Thorn (Stewart Granger) was tending a sick mare.

It was found impossible for Al Burton to swing his boom without casting a mike shadow on the scene. Undaunted, Burton adopted the hanging perch and operated the small boom microphone deftly over the heads of the three actors.

USTINOV HAS ECHO PROBLEM

PETER USTINOV is going ahead with "Vice Versa" for Two Cities at Denham:. but not without the usual round of problems.

I was surprised to hear that Denham's Stage 5 has an echo. The unit was shooting a Kensington garden scene, and the open space has been credited with the trouble.

Echo was killed eventually by the placing of baffle boards in suitable positions by the actors.

ATMOSPHERE IN SOUND

RECENT action on the Boulting Brothers' production of "Brighton Rock" at Welwyn has been largely restricted to the bedroom of Pinkie (Richard Attenborough), the gang headquarters. The room is a mean, dirty place furnished with a cheap cupboard, a big brass bedstead and washstand complete with cracked ewer. The window is broken and patched with brown paper; monotonous drips of rainwater seep through the faulty roof.

Director John Boulting expresses himself well satisfied with the atmospheric value of the shots secured, and hands a large bouquet to the skill and patience of sound mixer Frank McNally and his team. They did much to heighten the tenseness of the situations with faithful recording of creaking floorboards, squeaking shoes and the protestations of oil-less hinges, and the dripping of rain.

It was an all-male week with Richard Attenborough and William Hartnell appearing in nearly every scene. Others contributing were Wylie Watson, Nigel Stock, Harcourt Williams and Reggie Purdell.

ABOUT PEOPLE

RONALD HAINES, managing director of British Foundation, tells me that his motor yacht *Clio* has now completed an extensive refit. On April 18 she sails for Rotterdam, thence to the Rhine. Facilities have been granted British Foundation to make 20 two-reel subjects during the course of this voyage, which includes visits to Holland, Luxembourg, The Occupied Rhine Territories, France, Switzerland, Leichenstein and Italy. They'll also work on a musical feature, a fantasy of the Rhine, entitled "Lorelei."

Herbert Mason, who has been associated with the film Industry for many years, and who has directed twenty major features, including "Flight From Folly," with Pat Kirkwood, for Warner's, will be associate-producer on "Anna Karenina," the scheduled London Films picture which **Julien Duvivier** will direct at Shepperton.

Ivor McLaren, executive producer for Peak Films, sailed for America in the *Queen Elizabeth* last trip. He plans to visit Hollywood after completing business discussions in New York, where he has hopes of signing up a female star of international status to play the rôle of Junta in "Blue Light."

Barry Delmaine, the writer-director, has completed his satirical play, "The Eternal Hag," and is now off to Paris for a few days. On his return he is to direct a subject for the Film Producers' Guild.

By arrangement with Ealing Studios **Christopher Brunel** has gone to Denham Studios as assembly cutter to the P.F.F. trailer department.

L. S. W.

PLANNING AND WORKING *Director Marc Allegret, making Cineguild's BLANCHE FURY, discusses a Technicolor point with Natalie Kalmus. Below: Allegret and camera operator Ernie Steward lining up a tricky shot for BLANCHE FURY. Valerie Hobson is in the doorway. The camera is one of the only four in this country*

30,000,000 WEST AFRICANS AND THE FILM

British Interests Must Act Now If Market is Not to be Lost

SURVEY OF OPPORTUNITIES IT OFFERS

ARE British producers and distributors fully alive to the potential value to our film Trade of nearly thirty million West Africans? The question is prompted by the news that Alvin Cassel, South African representative of Loew's International, is studying conditions on the Gold Coast. Interesting details concerning this investigation and the film position generally in West Africa are supplied.

by HENRY B. COLE, *KINE Accra Correspondent*

Mr. Cassel was specially briefed for his survey. He has toured most of the West African countries, including Liberia, Gold Coast and Nigeria, collecting data, interviewing prominent people, exhibitors and others interested in the kinema business. Questionnaires he distributed to theatre owners contain questions ranging from capacity of theatres to type and year of make of projection machines in use.

How many British producers and exhibitors possess similar vital Trade statistics? I doubt if there is a single one. The Americans are out to capture the West African film Trade, and they will get it if British producers and distributors don't sit up and think.

16-mm. Advantages

One of Cassel's great tasks is to convince more people in West Africa to go into the exhibition business with 16-mm. sound projectors. And one of the arguments he is using is that very soon exhibitors in West Africa will find they can get the latest entertainment and educational films by air from the United States quicker and cheaper than the 35-mm. theatre owners, who will still be waiting for their copies by ship!

Many African small investors have allowed these arguments to grip their imagination, and from what I observe, many people are planning to enter the 16-mm. business.

Will the British producers and exhibitors allow the Americans to get away with this? Have not the British gained sufficient experience during the war years to know that Africans are "picture-crazy"?

The Colonial Film Unit did a great job with its 16-mm. films on West Africa, but I doubt if even the Colonial Public Relations Officers are fully appreciative of the tremendous effect their mobile units had on Africans in the interior towns and villages.

Kinemas and Audiences

What types of kinemas and audiences are in West Africa? Generally speaking, there are three grades of theatres in West Africa: grades "A," "B" and "C." Grade "A" is the best type, mostly open air, in prominent positions in the big towns. They show the best films and charge the highest admission rates.

Grade "B" kinemas are in the suburbs and housing estates of the big towns. A good number are open-air also. They take the second runs and charge popular prices, and their audiences are largely African—clerks, artisans and petty traders, representing about 30 per cent. of African patrons.

Grade "C" kinemas are the low-class kinemas in the country, small towns, and mobile outfits visiting villages. The Government vans give free shows with mainly propaganda films. Their "C" audience, the largest in West Africa, comprises semi-illiterates and illiterates, the majority of whom can hardly understand a few words in English. They understand only one language: action, funny or dangerous. For them 50 seconds of dialogue will be a film's undoing.

The majority of grade "C" theatres are still making money out of such outdated silent films as "The Gold Rush," "Flag Lieutenant," "When Fleet Meets Fleet," "Masked Rider," "Adventures of Tarzan," etc., etc. These films are being shown over and over; years in and years out. The trouble is we can't get modern films to replace this old type of fast-action entertainment.

Renting Difficulties

It is becoming more and more difficult to obtain from England good modern films for the "A" and "B" theatres. I wanted "Men of Two Worlds." We are not financially strong to buy it outright, but wanted to rent. We found it impracticable because we were called upon to pay £200 for film royalties alone. The Americans seldom charge royalties on one film, thus we were not encouraged to order British films.

On the other hand, we were sceptical as to what would be African public reaction to "Men of Two Worlds." First of all, it is a controversial film; secondly, the "B" and "C" types of audience hate to see their fellow-Africans playing the rôles of primitive bushmen or victims of pity.

My own experience is that we were cursed and nearly stoned for exhibiting "My Song Goes Forth" (Paul Robeson in a film dealing with South African Negroes). "Mamprusi Village" (a Colonial Film Unit production) also evoked great public abuse and bitter Press criticisms in West Africa.

It might take some time to produce commercial films with an exclusive West African appeal. Nevertheless, I think the time is at hand for British film producers and distributors to sit up and think. Otherwise the Americans will soon capture the entire West African market.

James Craig and Lucille Bremer in a scene from CYNTHIA'S SECRET, the latest of the Dr. Gillespie series to be released by M-G-M

FROM AUSTRALIA *by Frank O'Connell*

Tasmanian Quota for British Films—New Bill Introduced

A BILL incorporating theatre licensing and a British quota has been introduced in the Tasmanian legislature.

The quota will be a revolutionary move. Both New South Wales and Victoria have Quota Laws ostensibly for the furtherance of local production. Since British films now have a high standard of achievement, the need for a quota is not strictly necessary. The old prejudice against English films has largely vanished.

Mr. Cosgrove, the Premier, claims that the Bill will protect Tasmanian independent exhibitors from monopolistic intrusion. Both in England and America monopolies exist which threaten the small showman, and theatre licensing will afford him some protection, he said.

151 Million Admissions

Two-thirds of the revenue from the Australian entertainment tax during the peak war period of July 1, 1944, to June 30, 1945, came from the kinema. As picture theatres listed no admissions at prices greater than 6s. (other amusements went up to more than 10s. per admission), the incidence falls on the cheaper seats and the small wage earner.

Attendances for the year were 151,144,831, which was five million more than the previous year, and 50 million more than the 1942-43 total. New South Wales led by 52,825,030 attendances, followed by Victoria with 38,367,696.

11 Per Cent. British Films

During 1946, 2,064 standard films of all classes were imported into Australia, 1,015 being from U.S.A. and 506 from Great Britain.

Fifty-six more features were imported than in the previous year. Of the total of 384 features, 42 came from Great Britain, 319 from U.S.A. and the remainder from other lands, principally U.S.S.R.

These figures are extracted from the current report issued by the Commonwealth Film Censor, which also states that seven films were banned from being screened in Australia. All seven were American films.

The Censor commended the formation of children's kinema clubs by Hoyts and Greater Union Theatres.

He praised the standard of achievement of the three Australian films released during the year. During 1946, Australia exported 684 films, nearly all of them to other parts of the Empire.

Rank Takes Over

Greater U.T. have taken over the South Australian Clifford circuit under a deal finalised this month.

There were no staff changes. Norman Rydge, who went to S.A. for the occasion, announced his confidence in the existing set-up. Mary Gordon would be managing director and control of the circuit will remain in S.A.

"Modern Age"

When Clifford Hornby and his "Modern Age" crew shot scenes of Federal Parliament, Canberra, during question time, several politicians protested. Opposition leader Menzies said that Parliament had been reduced to Hollywood without the salaries, and Labour member Frank Brennan left the House under protest.

Members claimed that the heat and light from the Kleig's discomfited them.

These scenes are only part of a short Hornby is making for the Rank outfit. Also filmed was the irrigation area at Leeton. Scenario for the short on Australia has been completed.

"Now we are about to launch "HUMORESQUE".

Our Studio has never, in all our years,
been more proud of an achievement
than we are of this one.

IN MY MOST EARNEST OPINION ALL THOSE CONCERNED WITH THE CREATION OF THIS PICTURE HAVE OUTDONE EVERYTHING THEY HAVE ACCOMPLISHED PREVIOUSLY. I FEEL COMPELLED TO EXPRESS PUBLICLY MY GREAT ADMIRATION FOR THEM AND MY APPRECIATION OF THEIR EFFORTS IN MAKING 'WHAT IS' SURE TO BE ONE OF THE MOST SUCCESSFUL OF ALL WARNER PICTURES."

Jack L. Warner

JOAN CRAWFORD • JOHN GARFIELD • "HUMORESQUE"

OSCAR LEVANT J. CARROL NAISH JEAN NEGULESCU JERRY WALD

DIRECTED BY PRODUCED BY

Screen Play by Clifford Odets and Zachary Gold • Based on a Story by Fannie Hurst • Music Conducted by Franz Waxman

Deanna DURBIN
Tom DRAKE
William BENDIX

I'll be Yours

GFD

UNIVERSAL INTERNATIONAL

EXHIBITORS INDIGNANT WITH B.B.C.

C.E.A. Action on Broadcast

THE allegation that films were arbitrarily cut on release made in the recent broadcast of Picture Parade has raised the indignation of exhibitors, and the matter is to be the subject of an official protest by the C.E.A. to the B.B.C.

The incident is regarded as an example of the unfortunate deterioration of relations between the B.B.C. and the Trade, and responsible executives of the latter consider it is undesirable that this situation should continue.

It is understood that the C.E.A. is inviting the B.B.C. to make an investigation into the allegations with a view to obtaining evidence of the unauthorised cutting of films.

A request is also being made that the B.B.C. receive a deputation from the exhibitors' Association for the purpose of fully examining and discussing the relations between the Corporation and the film Trade.

Ace Kinema Circuit Liquidated

With the sale this week of the Ace, Walmer, to A. McNulty, of Wigan, C. A. Crathorn has disposed of the last of his theatre interests which he established in 1943 as Ace Cinemas, Ltd.

The three other kinemas on the circuit were sold some time back; they were the Ace, Queenborough, to W. Lund, of Soham, Cambridge; the Ace, Leatherhead, to R. Weller, who has kinema interests in Liverpool, and the Castle, Hurstmonceux, to J. Duncan, another Liverpool exhibitor.

There is no scope for the small exhibitor nowadays, Mr. Crathorn told the KINE., and I am at present negotiating an administrative position with a recently formed company.

Ritz, Blackpool, Taken Over by Fylde

Fylde Cinemas, Ltd., an associate company of the Emery circuit, Manchester, have acquired the lease of the Ritz, Blackpool, from A. Levene. This brings the number of theatres controlled by Fylde Kinemas in the Blackpool area to five.

C. Pennington, who has been in charge of the Hippodrome (Emery Circuit), Hyde, for the last 18 months, has transferred to the managership of the Ritz, Blackpool. His successor at the Hippodrome is P. Lennon, of the Luxor, Hulme, Manchester.

Brighton Extensions

Brighton Corporation has approved plans on behalf of Dan Benjamin for projection room extension and a new winding room at the Princes kinema, North Street.

JoanCrawford and John Garfield as they appear in HUMORESQUE, highlight of Warner's current Trade show group

NON-STOP PRIOR

Travelled 13,000 Miles on C.E.A. Business

IN an address to Liverpool branch society of Cinematurians on March 28, Fred W. Prior said that during his year of office as president of the C.E.A., he travelled more than 13,000 miles, visited branches in Scotland, Wales and Ireland, and nine in England. He attended 75 meetings and deputations, 28 dinners and luncheons and banquets, and had been entertained at dinners or luncheons with ten Cabinet Ministers, six junior ministers and a British war commander. He signed the first national agreement with the N.A.T.K.E., the agreement with the Managers' Section, and the new agreement with the P.R.S. Duties as president took up half his working time, and he was glad when the time came for handing over to B. T. Davis.

W. J. Speakman said a president of the C.E.A. did his job "free, gratis and for nothing," but the work was interesting. In his year as president he personally travelled 14,000 miles.

The speaker at the next meeting of the branch will be Coun. R. R. Bailey, chairman of Liverpool Watch Committee.

Highbury to Make Second Features

Highbury studio is at present the home of the Rank "Company of Youth." Many promising youngsters have received training there in acting and screen technique. Now these studios are to be utilised for the making of short feature films. These will be written, directed and filmed by young technicians within the organisation. They will be designed as good quality British supporting pictures running to 50 minutes screen time.

The first film is expected to go on the floor in July.

HANTS & E. DORSET

PART TIME CLOSING NEXT WINTER FEARS

All Out Effort to Effect Fuel Economies Urged

ECONOMIES that could be effected in house-lighting were likely to be of great importance in meeting of fuel cut demands next year, urged Ald. George Wright at the meeting of Hants and Dorset branch of the C.E.A., at which the position of the independent exhibitor as regards quota was emphasised.

Coun. H. P. E. MEARS, chairman, said it was quite on the cards that next winter, unless the fuel situation was very different; the Government would not shrink from closing kinemas for so many hours or days each week. In the interests of the country, as well as themselves, they must pay a great deal of attention to fuel economy.

Ald. WRIGHT said that if big circuit-owned houses in the centre of the town, especially of a blitzed town like Southampton, were not able to open in mid-winter until 4 p.m. and had to close their afternoon show, it would mean a serious cut in their total business. The loss of matinees would hit the bigger kinemas as much as, if not more than, it would some of the smaller ones.

"If we can reasonably go to the Government and say we have been cutting down on our fuel, so we are looking to get our fuel ration through the winter, then we can expect to get some consideration, because you cannot make kinemas pay, at the present state of expenses, on what practically means one house a day."

COUN. MEARS said there were many exhibitors for whom it was quite impossible to manage a 33 per cent. cut. Those who had voluntarily reduced were being penalised by having the cut on top of the reductions they had made themselves, but the Ministry of Fuel had not been dictatorial, and if they had the all-round assistance of exhibitors in making savings, Ald. Wright's suggestion was perfectly correct.

Exhibitors and Quota

DURING a discussion of matters arising from the last meeting of the General Council, COUN. MEARS and ALD. WRIGHT referred to the negotiations with the Board of Trade regarding quotas and film imports from America.

COUN. MEARS said the whole trend of the conversations had been insistence upon the fact that the British film-making Industry must be put upon its feet.

No exhibitors had any quarrel with that, if they could only get enough British films, but at present all the best British films went to the circuits and the independent exhibitors could have them at fourth or fifth run, which was no good to them.

ALD. WRIGHT said the independent kinemas which were unfortunate enough to be in the same districts as the big circuits simply could not get their fair share of British quota films. He did not blame the circuits, who were producers, distributors and renters, for looking after themselves, but the Board of Trade must appreciate and provide for the position of the independent kinema in competition with the circuits.

Car Park Attendants

ACKNOWLEDGMENT from the local secretary of the N.A.T.K.E. of the branch's recent decision to adopt the national agreement as to wages of car-park attendants was reported by the Secretary, H. H. C. MITCHENER, who said the letter referred to the conciliatory spirit which had marked the negotiations.

He had, he also reported, extended the members' thanks to the Hants and Wilts Film Transport Co. for their work during the recent severe weather, not one exhibitor having been let down on any occasion.

New nominees were W. J. Smith in place of K. L. Wheeler (Plaza, Romsey) and L. D. MacAlister for R. Burns (Odeon, Southampton).

The annual C.E.A. conference, to be held at Eastbourne in June, will be attended, it was stated this week, by over 250 delegates.

North Western Managers' Society's Election of Officers

FIRST meeting of the North-Western branch Society of Cinema Managers was held at Liverpool on March 25, when the following officers were elected:—Chairman, B. H. Goodman (Trocadero, Liverpool); vice-chairman, E. Appleton; secretary - convenor, R. A. Dwyer (Odeon, Liverpool); treasurer, T. Standish (Rialto, Liverpool); delegate to national council, B. H. Goodman; management committee, J. Winnall (Capitol, Edge Hill, Liverpool), W. Howarth (Odeon, Crosby), — Simmons (Coliseum, Litherland), — Russell (Coliseum, Walton), H. Gent (Hippodrome, Liverpool), W. E. Humphreys (Clubmoor P. H., Liverpool), Mrs. Brown (Regent, Crosby).

B. H. GOODMAN

Owing to the large area covered by the branch, it was decided to organise sub-branches at Wigan, Warrington, North Wales and the Isle of Man. In view of the difficulty of managers and assistant managers leaving their theatres at the same time, separate meetings will be arranged whenever possible.

An entertainments committee elected to organise a dance to augment the funds, comprises the chairman, secretary, Mrs. Brown, W. Howarth, — Russell, J. Winnall and W. E. Humphreys.

Area conciliation board representatives were appointed as follows: Chairman, secretary, H. Gent, W. Howarth and W. E Humphreys.

Next meeting will he beld on April 22.

D

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

I have previously asked the question in this page, "How much does publicity mean to a film?"

* * *

An interesting answer is given by "THE OTHER LOVE."

* * *

It would have done great business anyway.

* * *

As the "Daily Film Renter" eloquently puts it: "It has everything that goes to the making of great entertainment—superb acting by a galaxy of stars headed by Barbara Stanwyck and David Niven; an engrossing love drama set in sumptuous scenery; perfect music perfectly played, and a leavening of comedy that nearly reaches Meredithian quality—a picture with a sure appeal to everybody."

* * *

None the less, the fact that "THE OTHER LOVE" opened to the third best week-end's business at the Empire for over eight years, and is smashing on to a third week in the biggest West End theatre, proves something.

* * *

In fact it proves two things.

* * *

First, that the tremendous publicity given to the film, its leading lady, and the most distinguished, most discussed première (always barring Royal Command) since before the war, added to this first Enterprise Production an immense impetus—

* * *

—from which not only the Empire but every cinema subsequently showing the picture will correspondingly benefit.

* * *

Secondly, that "THE OTHER LOVE" was big enough to live up to its publicity.

* * *

The essential corollary of all successful advertising.

* * *

Incidentally, David Lewis, the Enterprise producer, tells me he believes the première, which has had even more publicity in U.S.A. than in newsprint-starved Britain, will add at least 250,000 dollars to the film's taking.

* * *

Fine pictures plus big and intelligent advertising equal great business.

* * *

Quad erat demonstrandum!

* * *

This week's London trade show is of "THE BEGINNING OR THE END," and at the top of the next column you see one of its many wonderful scenes.

The film will speak for itself, but I hope to say something next week about the very special measures I am taking to launch it in an absolutely new and sensational way.

* * *

I have been struck by the tributes paid by exhibitors, my own London staff, and other knowledgeable people in this Industry to "A TALE OF TWO CITIES," which I am re-presenting on April 21.

* * *

The consensus of all opinion is: "THE MOST DRAMATIC, MOST EXCITING, MOST SATISFYING OF ALL DICKENSIAN FILMS."

And "IT MIGHT HAVE BEEN MADE YESTERDAY."

The glimpse above will remind you of Ronald Colman in the great final scene, "It is a far, far better thing ——."

Next Wednesday I shall be trade-showing in London "HIGH BARBAREE," a story by the authors of the immortal "MUTINY ON THE BOUNTY."

It co-stars Van Johnson and June Allyson (whom you see above) with strong support from Thomas Mitchell, Marilyn Maxwell, Henry Hull, Claude Jarman, Jr., and many more. Direction by Jack Conway.

* * *

Still they come—to old man Leo.

* * *

Negotiations have just been completed between M-G-M and Liberty Films for the release of "STATE OF THE UNION," starring Spencer Tracy.

* * *

The picture will be produced and directed by Frank Capra, and will be made on the M-G-M lot.

* * *

I am only, of course, lending Spencer Tracy to Liberty. He is very soon making for me "LUST FOR LIFE" and "CASS TIMBERLANE."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blaze of Noon (Paramount)—U.S.	92 mins. (A)	Anne Baxter, William Holden, William Bendix.	Stock size adventure comedy melodrama about pioneer flyers. Story obvious! Cast versatile, humour crisp and thrills spectacular.	Very good popular fare (C).
*Courtneys of Curzon Street, The (British Lion)—British.	120 min. (U)	Anna Neagle, ... Michael Wilding, Gladys Young.	Sumptuous "Cavalcade"-like romantic musical melodrama. Story warm and ingratiating, characterisation expert. Direction infallible.	Excellent general booking. Popular box-office certainty (CC).
I Cover Big Town (Paramount)—U.S.	63 mins. (A)	Philip Reed, ... Hillary Brooke, Robert Shayne,	Pint size "thick-ear" set in a modern American city. Murder plot far-fetched but exciting and characterisation versatile.	Acceptable second for the "populars." (C)
It's a Wonderful Life ... (RKO-Radio)—U.S.	129 min. (A)	James Stewart, ... Donna Reed, Lionel Barrymore.	Smalltown comedy drama. Wordy, but tale warm and human and characterisation first-class. Family and mass appeal obvious.	Capital general booking (CC).
Locket, The (RKO-Radio) —U.S.	85 min. (A)	Laraine Day, ... Brian Aherne, Robert Mitchum,	Psychological melodrama told in flashbacks. Staging good and cast adequate, but story disjointed and unconvincing.	Ticklish booking (NC)
*†Man Within, The ... (G.F.D.)—British.	90 min. (A)	Michael Redgrave, Joan Greenwood, Richard Attenborough.	Intelligent and showmanlike Technicolor costume melodrama based on best seller. Story unusual and holding, acting good and big dramatic moments artistically timed.	Outstanding British booking (C).
*On Which they Depend (British Foundation)—British.	35 min. (U)	Commentary by ... Frank Phillips.	Attractive interest featurette about Rotterdam. Development smooth and commentary informative.	Good feature quota fill-up.
Pontcarral—Colonel D'Empire. (Film Traders)—French.	98 min. (U)	Pierre Blanchar, ... Annie Ducaux, Suzy Carrier.	Romantic story of an ex-Colonel who tries to keep alive the spirit of Napoleon—and so of France. Good acting and mounting.	Good average advanced hall booking (NC).
Riff Raff (RKO-Radio) —U.S.	80 mins. (A)	Pat O'Brien, ... Walter Slezak, Anne Jeffreys.	Full-blooded and intelligent murder mystery melodrama. Bright comedy provides diverting light relief to meaty and suspenseful incident.	Good popular entertainment (NC.)
Tale of Two Cities, A ... (M-G-M)—U.S.	123 min. (A)	Ronald Colman, ... Elizabeth Allan, Donald Woods.	Romantic melodrama of the French Revolution, adapted from Charles Dickens' famous story. Original "Kine" review February 6, 1936.	Outstanding reissue. Safe for the family. (C).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

* British Picture. † In Colour.

Reviews for Showmen

THE COURTNEYS OF CURZON STREET

British Lion. British (U). Directed by Herbert Wilcox. Featuring Anna Neagle, Michael Wilding and Gladys Young. 10,862 *feet. Release not fixed.*

SUMPTUOUS romance, expertly prepared from infallible ingredients and artfully served up to the accompaniment of nostalgic songs. The tale, which, like "Piccadilly Incident," has blue blood in its veins, spans three generations and ultimately proves, through a swift succession of disarming clichés, that true love transcends class barriers—a conclusion, which always brings grist to the popular box-office. Anna Neagle has a gift rôle as the heroine, and slices the ham, which, after all, is the main dish, with ingratiating delicacy. The staging, too, admirably captures the spirit of the golden Edwardian era, while the old-time songs are selected with equal aplomb and acumen. Excellent booking, and another feather in Herbert Wilcox's crowded cap.

Story.—Cathy O'Halloran, pretty Irish-born maid to Lady Courtney, mistress of an ancestral home in Curzon Street, captivates Edward, her employer's son, and the two hastily marry. The year is 1900, and Cathy soon realises that class barriers are formidable. Within a few months her spirit is bent, if not broken, and she runs away to Ireland, where she bears, unknown to Edward, a son, Teddy. She then takes to the stage, makes a name for herself in musical comedy and sends Teddy to Edward's old school. Edward sees service in India, and husband and wife are reconciled while Cathy is entertaining troops in France during the 1914-18 conflict. After the war, Edward leaves his regiment and goes into the City, but fails. Meanwhile, Teddy, who marries Cynthia, a girl of his own station, is killed in India. His wife succumbs to shock, following the delivery of Teddy III. From then on Cathy devotes much of her time in looking after Edward, her grandson, and in keeping the home fires burning, but, in spite of her happy encumbrances, she joins E.N.S.A. during World War II. Teddy III is a chip of the old block and enlists and, at the fade-out, he, like his grandfather, chooses his wife from the common people.

Acting.—Anna Neagle is a sweet, sensitive and vital Cathy. She is easily the most accomplished trouper on the British screen to-day. Michael Wilding is a handsome and, within the limits of his part, manly Edward, and Gladys Young, Coral Browne, Daphne Salter, and Jack Watlin head a first-rate supporting team.

Production.—The Boer War, the Great War, World War II, Edwardian India and Ireland, and the musical-comedy stage of the early 1900's spectacularly figure in the full-blooded pageant, and the manners and habits of yesterday are employed to amplify the heart interest. Wilcox has wisely made mass appeal his target and, undisturbed by highbrow inhibitions, proves yet again that his aim is unerring. First, "I Lived in Grosvenor Square," then "Piccadilly Incident" and now "The Courtneys of Curzon Street." What a hat-trick! Our advice to every exhibitor is to grab it and grab it quick! Make no mistake, it's a box-office "sitter."

Points of Appeal.—Warm, friendly, crowded story, compelling romantic and national sentiment, grand tunes, terrific feminine angle, intriguing title and, above all, Anna Neagle.

ON WHICH THEY DEPEND

British Foundation. British (U). Directed by Ronald Haines. Commentary by Frank Phillips. 3,400 *feet. Release not fixed.*

ABSORBING interest featurette, dedicated to heroic Rotterdam, natural gateway to the Rhine and grim strategic point in World War II. A tribute to the industry and valour of a nation, as well as interesting and picturesque travelogue, it covers its ample footage with intelligence and showmanship. Frank Phillips' commentary is, needless to say, well up to scratch, and the photography adequate. Good general feature quota fill-up.

Production.—Rotterdam, situated at the mouth of the River Maas, is one of the key cities and ports of Europe and the main entrance to the Rhine. Its history is that of the Dutch people and the many engrossing and vigorous facets neatly blend into a clean and purposeful design, quietly illuminated by Frank Phillips' easy and informative commentary. True, it slightly overshoots feature quota footage, but, although a trifle repetitive, it never bores. It should prove an attractive appetiser on the average double bill.

Points of Appeal.—Subject, treatment, "U" certificate and quota ticket.

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FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*. we give a list which covers the period February 6, 1947, March 10, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
FEBRUARY 6				
Getting Around	RKO-Radio	Paul Barralet Prods.	1,552	Br./R. 9987
Montmartre	Paramount	British Foundation.	1,473	Br./R. 9988
FEBRUARY 10				
Sugar from Britain	M-G-M	Blackheath Film Unit.	1,785	Br./R. 9993
Hue and Cry	G.F.D...	Ealing Studios	7,372	Br./Dr.9994
Horse Power	Paramount	British Foundation.	1,628	Br./R. 9996
Odd Man Out	G.F.D...	Two Cities	10,380	Br./Tr. 9997
FEBRUARY 12				
While The Sun Shines	Pathe	Inter. Screen Plays	7,351	Br./Tr. 9998
Prisoners Of The Tower	Do-U-Know Films	Do-U-Know Films	3,115	Br./E. 9999
Mysterious Mr.Nicholson	Ambassador	Bushey Film Studios	7,160	Br./E. 10000
FEBRUARY 13				
School In The Mail Box	M-G-M	Australian News and Information Bureau	1,768	Br./E. 10002
Meet Me At Dawn	20th Century-Fox	Excelsior	8,883	Br./Tr. 10003
FEBRUARY 14				
Garden Of The East	New Realm	E. G. Leversuch	1,691	Br./R. 10004
FEBRUARY 17				
New Pathe Pictorial Nos. 131/143 (Series):				
New Pathe Pictorial No. 131	Pathe	Pathe	937	Br./R. 10005
New Pathe Pictorial No. 132	"	"	906	Br./R. 10006
New Pathe Pictorial No. 133	"	"	764	Br./R. 10007
Dutch Farm	Warner	British Foundation	1,311	Br./R. 10015
Way To The Sea	"	Paul Barralet	1,507	Br./R. 10016
FEBRUARY 22				
This Modern Age—No. 6—Palestine	G.F.D...	This Modern Age	1,941	Br./R. 10017
Temptation Harbour	Pathe	Assoc. British..	9,187	Br./Tr. 10018
Paris In The Spring	Renown	D.S. Film Prods.	3,100	Br./E. 10020
FEBRUARY 25				
This Is Paris	20th Century-Fox	British Foundation	1,570	Br./R. 10024
Once Upon A Line	20th Century-Fox	Norman's Film Productions	1,870	Br./R. 10025
Ideas	20th Century-Fox	British Foundation	1,476	Br./R. 10026
FEBRUARY 27				
Studying Form	Columbia	British Foundation	1,502	Br./R. 10037
Side By Side	"	British Foundation	1,423	Br./R. 10038
White Safari	United Artists	National Film Board of Canada	986	Br./E. 10046
FEBRUARY 28				
Roman Holiday	New Realm	Instructional Entertainment Films	3,115	Br./E. 10048
MARCH 1				
New Pathe Pictorial Nos. 118/130 (Series):				
New Pathe Pictorial No. 130.	Pathe	Pathe	711	Br./R.10050
Green Fingers	Anglo-American	British National	7,450	Br./Dr.10051
School for Danger	United Artists	R.A.F. Film Prods. Unit.	6,194	Br./E. 10052
MARCH 4				
This Modern Age—No. 7—Coal Crisis.	G.F.D...	This Modern Age	1,891	Br./R. 10056
MARCH 5				
Upon Reflection	Renown	A. S. Williamson	3,338	Br./E. 10057
MARCH 7				
It's a Dog's Life	Exclusive	Leslie Lawrence Prods.	3,243	Br./E. 10059

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
FEBRUARY 6				
Man Alive	RKO-Radio	RKO-Radio	6,288	F. 9986
FEBRUARY 10				
Diamond Demon	M-G-M	M-G-M	799	F. 9989
Looking at London	"	"	911	F. 9990
Over the Seas to Belfast	"	"	785	F. 9991
Playing by Ear	"	"	803	F. 9992
White Tie and Tails	G.F.D.	Universal International.	6,964	F. 9995
FEBRUARY 12				
Backlash	20th Century-Fox	20th Century-Fox	5,981	F. 10001
FEBRUARY 18				
Notorious	RKO-Radio	RKO-Radio	9,136	F. 10008
Frank Duck Brings 'Em Back Alive.	"	Walt Disney	650	F. 10009
FEBRUARY 20				
My Favourite Brunette	Paramount	Paramount	7,902	F. 10010
FEBRUARY 21				
Hare Brained Hypnotist	Warner	Warner	639	F. 10011
Headline Bands	"	"	783	F. 10012
Bluenose Schooner	"	"	835	F. 10013
So You Want to Play The Horses	"	"	965	F. 10014
FEBRUARY 24				
The Lion Man	Renown	Normandy Pictures	6,058	F. 10019
Till the Clouds Roll by	M-G-M	M-G-M	12,182	F. 10021
Fool's Gold	United Artists	Hopalong Cassidy	5,734	F. 10022
Ladies' Man	Paramount	Paramount International.	6,604	F. 10023
FEBRUARY 25				
Jail Break	20th Century-Fox	20th Century-Fox	579	F. 10027
The High Window	"	"	6,469	F. 10028
FEBRUARY 27				
Blondie's Big Moment	Columbia	Columbia	6,259	F. 10029
Ten Pin Magic	"	"	902	F. 10030
Dead Reckoning	"	"	9,031	F. 10031
Deep Sea Fishing	"	"	904	F. 10032
Johnny O'Clock	"	"	8,608	F. 10033
Hi-Li	"	"	880	F. 10034
Lookin' for Someone	"	"	6,179	F. 10035
Jail Break	"	"	4,837	F. 10036
Domino	Film Traders	Franco London Film	8,600	F. 10039
Farmers' Fight for the Future.	G.F.D.	Ministerie van Landbouw.	1,302	F. 10040
Moonlight Melodies	"	Universal International.	1,406	F. 10041
Tumbleweed Tempos	"	"	1,422	F. 10042
Mr. Chimp to the Rescue	"	"	1,423	F. 10043
Answer Man—No. 1	"	"	910	F. 10044
A Bit of Blarney	G.F.D.	Universal International.	975	F. 10045
The Chase	United Artists	Nero Pictures	7,672	F. 10047
MARCH 1				
Welcome Stranger	Paramount	Paramount International.	9,700	F. 10049
Athletiquiz	M-G-M	M-G-M	817	F. 10053
My Brother Talks to Horses.	"	"	8,321	F. 10054
MARCH 4				
Teheran	G.F.D.	Pendennis-Stafford	7,710	F. 10055
MARCH 6				
Unexpected Guest	United Artists	Hopalong, Cassidy Prods.	5,417	F. 10058
MARCH 7				
The Arnelo Affair	M-G-M	M-G-M	7,865	F. 10060
MARCH 10				
The Invisible Informer	British Lion	Republic	5,116	F. 10061
Angel and the Bad Man	"	"	8,881	F. 10062
Under Nevada Skies	"	"	6,210	F. 10063
Sioux City Sue	"	"	6,270	F. 10064
The Pilgrim Lady	"	"	6,051	F. 10065
Son of Dracula	G.F.D.	Universal International.	7,070	F. 10066
The Magnificent Doll	"	"	8,105	F. 10067

*** The registered title of the film "Welcome Stranger" (F. 8081) registered on March 19, 1945, has been altered to "Across the Sierras."

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Date of Publication in *Board of Trade Journal*.	Original Length (feet).	Amended Length (feet).
Traffic with the Devil	F. 9651	November 2, 1946	1,780	1,680
Don Quixote	F. 8806	June 1, 1933	7,072	5,925

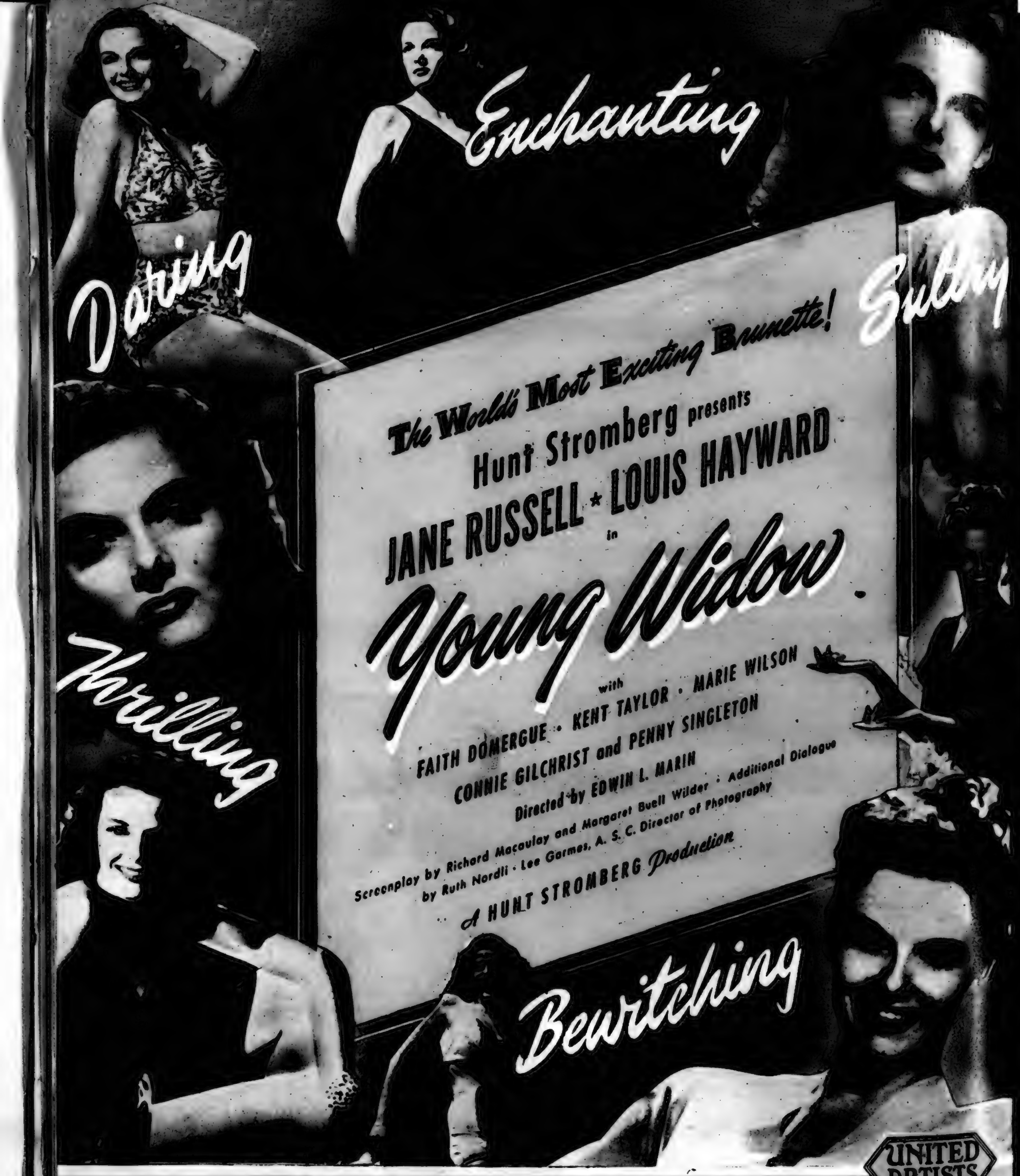
KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas"

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."


Enchanting
Daring
Sultry
Thrilling
Bewitching
The World's Most Exciting Brunette!
Hunt Stromberg presents
JANE RUSSELL ★ LOUIS HAYWARD
in
Young Widow
with
FAITH DOMERGUE • KENT TAYLOR • MARIE WILSON
CONNIE GILCHRIST and PENNY SINGLETON
Directed by EDWIN L. MARIN
Screenplay by Richard Macaulay and Margaret Buell Wilder : Additional Dialogue by Ruth Nordli • Lee Garmes, A. S. C. Director of Photography
A HUNT STROMBERG Production
UNITED ARTISTS

PROVINCIAL TRADE SHOWS

BIRMINGHAM, Scala, April 15th at 11.30 a.m.
CARDIFF, Capitol, April 15th at 11.30 a.m.
LEEDS, Majestic, April 11th at 11.30 a.m.
SHEFFIELD, Regent, April 15th at 11.30 a.m.
LIVERPOOL, Trocadero, April 15th at 11.30 a.m.
MANCHESTER, Gaumont, April 11th at 11.30 a.m.
NEWCASTLE, Queens, April 15th at 11.30 a.m.
GLASGOW, Picture House, April 11th at 11.30 a.m.

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THE MAN WITHIN

General F.D. British (A). Photographed in Technicolor. Directed by Bernard Knowles. Featuring Michael Redgrave, Richard Attenborough and Joan Greenwood. 8,100 *feet. Release not fixed.*

INTELLIGENT and showmanlike eighteenth-century costume melodrama, based on Graham Greene's best-seller and photographed in Technicolor. The hero is the inhibited, hyper-sensitive son of a bold bad buccaneer and his conversion from mouse to man, described by him while he is being subjected to grievous torture, is the crux of the arresting and novel screen play. The acting is uniformly good—Richard Attenborough plays the lead with junior dramatic school correctness and Joan Greenwood stakes her claim to stardom as the heroine—while the direction, apart from slight initial hesitancy, displays a firm grasp of fundamentals. Atmosphere and photography are good, too. The only thing against it is that it demands that filmgoers shall use their heads, but on second thoughts, this is a compliment rather than a kick. Outstanding British booking.

Story.—On the death of his smuggler-leader father, Francis Andrews, a cowardly schoolboy, is placed in the custody of Richard Carlyon, his father's successor. He finds Carlyon sympathetic, but he is, nevertheless, forced to become a smuggler against his will. After taking unjust punishment he runs away and betrays Carlyon and the crew to the Customs men. Carlyon determines to be avenged and follows Francis to a country cottage, where the boy has been given succour by Elizabeth, an understanding young woman of questionable heritage. Elizabeth approves of Francis's attitude towards the smugglers, but subsequently he falls into the hands of Lucy, alluring mistress of the Crown prosecutor, and instead of furthering the cause of justice, he loses his nerve and lets everybody down, including himself. Francis's vacillations completely disgust Carlyon and he no longer wants vengeance. Later, Francis is involved in a murder and put to torture. Carlyon is also under arrest and Francis bears his agony rather than incriminate Carlyon. Carlyon ultimately confesses to his own misdeeds, and when he pays the penalty he has the satisfaction of knowing that he has finally made a man of Francis, whom he had secretly regarded with almost paternal affection.

Acting.—Richard Attenborough has a most exacting assignment as the weak Francis, but he comes through the ordeal with credit. Michael Redgrave quietly impresses as dual personality Carlyon, and Joan Greenwood is excellent in the comparatively small rôle of Elizabeth. All the supporting parts are impeccably etched.

Production.—The first half an hour of the film is a trifle hazy. For instance, it is difficult to get the measure of Carlyon, but once its plot is established it has a sure sense of the dramatic. There is more in it than that which meets the eye and provided the general public appreciates the compliment—and there is no reason why they shouldn't—it should prove a big box-office hit. It has our money.

Points of Appeal.—Strong and unusual story, good characterisation, excellent atmosphere, restrained direction, impressive cast and attractive title.

IT'S A WONDERFUL LIFE

RKO-Radio. American (A). Directed by Frank Capra. Featuring James Stewart. Donna Reed and Lionel Barrymore. 11,610 *feet. Release not fixed.*

MARATHON comedy drama, staged regardless of cost. It cross-sections American small-town life and speculates on what might have happened if the chequered hero hadn't been born. The blending of "fact" and fantasy is skilfully accomplished by Frank Capra, and the characterisation is without blemish, but the film as a whole crowds a little too much on one plate. It's also very wordy. Still, there is no doubt that its double portion of "ham and tongue" will be accepted with relish by the general run of picturegoers. Its popular points values are terrific. Capital general booking.

Story.—George Bailey, son of the head of a struggling small-town building society, hopes to travel to see the world, but circumstances are against him and the untimely death of his father puts him at the helm. He marries Mary Hatch, pretty local girl, but he is a thorn in the side of Doctor Potter, a grasping banker. Potter determines to absorb George's business and exploit the poor, and when Uncle Billie, George's erratic partner, loses eight thousand dollars on the very day the bank examiner is due to check the company's books, Potter picks the money up and sticks to it. George's nerves snap under the strain and he expresses a wish that he had never been born. At this juncture his guardian angel comes down from heaven and shows him what would have happened if his wish had come true. The lesson puts George's mind at rest and a whip round by his friends gets him out of the red and settles Potter's hash.

Acting.—James Stewart is George, the fellow who wished he had never been born, and his particular personality and technique admirably fit the part. Donna Reed is a charming and sympathetic Mary, and Lionel Barrymore is excellent as the rascally Potter. The supporting cast is as efficient as it is long.

Production.—The question put by the film is one that the average man-in-the-street repeatedly asks himself and the answer is not lacking in ingenuity, but the play would have been even more effective if the director, Frank Capra, had left a little more to the imagination and not relied so heavily on dramatic and verbal cliches. The "what might have been" sequences are a legitimate departure from the orthodox, but Potter, as played by the experienced Lionel Barrymore, would never have deliberately stolen money. He is definitely the type that robs legally and the psychological lapse lessens conviction. The "White Christmas" climax, too, is a trifle cheap, but, even so, the film's brimming pot of treacle may also prove to be a pot of gold. In spite of its blemishes and unblushing crawling to the gallery, we only wish we had the U.K. rights!

Points of Appeal.—Far-flung sociological tale, very good characterisation, compelling feminine, family and industrial angles, good cast and the name of Capra.

BLAZE OF NOON

Paramount. American (A). Directed by John Farrow. Featuring Anne Baxter, William Holden and William Bendix. 8,272 *feet. Release not fixed.*

STOCK-SIZE adventure comedy melodrama, briskly recording the trials, tribulations and triumphs of the sturdy pioneers of civil aviation. What it lacks in originality and artistic quality it gains in quantity. There is everything in it. The incomparable humour of William Bendix, who, for once, is given a break, alone justifies the price of admission. But to make doubly sure, the exuberant mosaic is cunningly overladen with time-honoured though none the less exciting flying thrills. Very good popular fare.

Story.—Colin, Tad, Roland and Keith McDonald, four circus flyers of the roaring twenties, team up with Gafferty, founder of an official air-mail service. Colin meets and falls in love with Lucille, a pretty nurse, and after he dumps Polly, a fairground cutie, he and Lucille marry. Tad is also in love with Lucille and because all four brothers and Lucille have to share the same cramped compartment, he finds it difficult to hide his feelings. Keith, the youngest, is killed in a crash and Roland decides to quit flying for good. Colin and Tad carry on and later Tad is badly smashed up. During his convalescence he makes his peace with Lucille. Porkie, a breezy tough guy, helps to keep the service running, but Gafferty is forced to suspend him when he flies low and scares the wits out of Gafferty's pompous backers. Finally, Colin comes to grief on the night that Lucille is throwing a housewarming party, but Roland, now back in the cockpit, and Porkie volunteer to act as guardians to Colin's son. The thought that Colin has given his life for an ideal enables Lucille to hold back the tears.

Acting. — Anne Baxter runs the time-honoured gamut with charm and conviction as Lucille, and William Holden is a virile and refreshing Colin. Sterling Hayden and Sonny Tufts are not up to much as Tad and Roland, but William Bendix is first rate as the tough, wisecracking Porkie.

Production.—It needs no second sight or other occult powers accurately to anticipate every story twist, but, although the picture is obvious and merely toys with the "if a man has a son he can never completely die" aspects of its theme, its overall impression is showmanlike. Warm domestic sentiment alternates smoothly with spectacular flying thrills and both are deftly interlaced with fruity cracks, brilliantly timed by William Bendix. And, after all, its job is to entertain and not try to compete with "March of Time" and other documentaries. Hokum with a heart, a sense of humour, and the box-office touch, is the nutshell summing up.

Points of Appeal.—Crowded story, adequate characterisation, spectacular flying thrills, sly feminine angle, breezy humour and wisecracking of William Bendix and expert technical presentation.

I COVER BIG TOWN

Paramount. American (A). Directed by William C. Thomas. Featuring Philip Reed, Hillary Brooke and Robert Shayne. 5,678 *feet. Release not fixed.*

HALF-PINT "thick-ear," set in a modern American city, showing how a courageous girl reporter saves the face of a victimised police chief. The plot, which puts the Press on a dizzy pedestal and then proceeds to take pot-shots, is no triumph of narratal ingenuity, but it moves fast and carries a number of good thrills. Its robust surface action should see it through. Acceptable second for the populars.

Story. — Lorelei Kilbourne, an astute reporter, refuses to believe with her boss, tough editor Steve Wilson, that Tom Blake, the local police chief, is not equal to his job. To convince Steve that his poor opinion of Blake is unwarranted, she becomes attached to the Press Department at police headquarters. Shortly afterwards she discovers the body of a murdered man in a trunk. She immediately starts investigating on her own, and in the end she not only helps to find the killer, but vindicates Blake and pulls a fast one on her reporter rivals.

Acting.—Hillary Brooke is a forthright, expensively tailored Lorelei, and Philip Reed and Robert Shayne turn in sound performances as Steve and Blake.

Production. — The film is hardly complimentary to the American Press or police force, but provided its highly coloured tale is not taken as gospel, the majority of picturegoers should find the rowdy mixture of horseplay, romance, comedy and murder passably entertaining. It's got pace, if not conviction, and tolerably good atmosphere. More important still, it doesn't waste a foot.

Points of Appeal.—Swift action, vigorous teamwork, good staging and handy footage.

THE LOCKET

RKO-Radio. American (A). Directed by John Brahm. Featuring Laraine Day, Brian Aherne and Robert Mitchum. 7,719 *feet. Release not fixed.*

MELODRAMA told in a never-ending stream of flashbacks. It illustrates the crowded case history of an attractive young woman who takes to crime and goes right through the calendar before her mental disease is arrested. The distinguished leading players do their best in trying circumstances, but it is beyond their powers to establish clear continuity, let alone conviction. Part of the tale takes place in war-time England and these sequences are,

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unhappily, the "phoniest" of the lot. Ticklish booking.

Story.—Nancy, pretty small daughter of Mrs. Patton, a sewing woman, is wrongly accused of stealing a locket by Mrs. Willis, her mother's snobbish employer. The incident affects her mind. While she is acting as secretary to Mr. Bonner, a wealthy patron of the arts, Norman Clyde, a portraitist, falls in love with her, but they separate when Clyde discovers that she is a kleptomaniac and killer. She then marries Dr. Blair, a fashionable psychiatrist, and, in spite of Clyde's warnings, Blair refuses to believe that Nancy is not normal. Later, he has proof while he and Nancy are visiting war-time England and he wisely divorces her. Meanwhile, Clyde commits suicide. By an odd coincidence, Nancy, now back in circulation, becomes engaged to John Willis, son of the woman who had wrongly condemned her. Finally, she has a seizure, but the audience is left in doubt as to her ultimate fate.

Acting.—Laraine Day looks good as the twisted Nancy, but Brian Aherne and Robert Mitchum are far from flattered by their parts as Blair and Clyde.

Production.—The tangled tale is unfolded in relays of flashbacks in which one or other of the leading characters acts as narrator and eccentric continuity causes its main thread to be lost. Incidentally, Nancy and Blair are entertained while they are in England by a peer whose house contains a collection of "sparklers" that totally eclipses the Crown Jewels. To return to the story, its plot is neither watertight nor good emotional entertainment. There is little sympathy for the heroine and no respect for the psychiatrist "hero" who doesn't know that his wife is a dangerous paranoiac until he is told. Even when enlightened he allows her to run amok in society. Any way, it's time retrospective treatment and presentation were given a rest.

Points of Appeal.—Stars, provocative title, slight feminine angle and good staging.

PONTCARRAL, COLONEL D'EMPIRE

Film Traders. French (A). Directed by Jean Delannoy. Featuring Pierre Blanchar, Annie Ducaux and Suzy Carrier. 9,000 ft. Release not fixed.

THIS French period melodrama, dealing with a colonel who kept alive the spirit of Napoleon, was produced, surprisingly enough, under German occupation. It tends to be theatrically artificial.

It is lavishly presented and the acting is good, but somehow the plot does not "jell" successfully. There is, however, a strong romantic element. It should have a good average appeal to specialised audiences.

Story.—Pontcarral, ex-colonel of the Imperial Army, is condemned to death for conspiracy against Louis XVIII, but pardoned by Charles X. He lives in retirement, under police supervision, in his poor estate at Fondaumier. He is more or less of an outcast. He gives riding lessons to Sybille, youngest daughter of the Marquis de Ransac. She falls in love with him.

Then the elder sister, Garlone, deserted by her lover Rozans for a wealthy young girl, returns home.

To put a barrier between himself and Rozans, she asks Pontcarral to marry her. He agrees. The marriage is not a success, and when Garlone learns that Rozan's affair with the wealthy girl is at an end she sends him a jewel given her by Pontcarral to pay his debts. Pontcarral learns this and kills Rozans in a duel and then sets about taming his wife.

However, after the revolution of 1830, Louis Phillippe recalls him to the Colours, and torn between his unrequited love for Garlone and the love offered him by Sybille, he leaves for Africa with his regiment.

Acting.—Pierre Blanchar dominates the picture as the colonel—a soldier first and always. Annie Ducaux is a little heavy as Garlone, but Suzy Carrier is charming as the impressionable Sybille.

Production.—The film is based on fact. The colonel was actually killed in a charge at Macta in 1835.

Development is rather slow and disjointed at times, but the conflict between Pontcarral and his aloof wife is dramatically sustained. Ballroom scenes are on the grand scale, and all through the period atmosphere is extremely well caught. Actually, the opening with Pontcarral trying to escape from the police promises more action than we are, in fact, given. Subtitling is very efficiently done.

Points of Appeal.—Historical romance, good acting and production.

RIFF RAFF

RKO-Radio. American (A). Directed by Ted Tetzlaff. Featuring Pat O'Brien, Walter Slezak and Anne Jeffreys. 7,225 feet. Release not fixed.

FULL-BLOODED and intelligently handled murder mystery melodrama, set in colourful Panama City. The familiar story turns on a tough fight between a private detective and a group of sinister opponents to gain possession of a map showing valuable oil concessions. A subtle vein of comedy provides diverting light relief. Good popular entertainment.

Story.—Dan Hammer, well-known Panama City adventurer, is hired by Charles Hasso to act as bodyguard. Hasso has killed a man from whom he stole a map showing oil deposits, and is himself bumped off. Meantime, Dan is offered a handsome sum by Walter Gredson, member of the oil company concerned, to track down Hasso. All concerned have reason to suspect each other. In the process, Dan is badly beaten up but finally he wins out and finds romance.

Acting.—Pat O'Brien is a virile and entertaining Dan, Anne Jeffreys is his attractive girl helper, and Walter Slezak and Jerome Cowan head a list of suspects.

Production.—The picture is a good example of the E. Phillips-Oppenheim type of romantic crime fiction. Its colourful portrait gallery includes the sinister and the heroic: ingenious treatment and good dialogue lift the very ordinary story out of the rut. We recommend it for the average double bill.

Points of Appeal.—Clever photography, colourful plot, excellent suspense, bright and snappy comedy, fine technical qualities and star values.

REISSUE

A TALE OF TWO CITIES

M-G-M. American (A). Directed by Jack Conway. Featuring Ronald Colman, Elizabeth Allan and Donald Woods. 11,351 feet. Release not fixed.

AN adaption of Charles Dickens' famous story of the French Revolution with Ronald Colman dominating the picture as Sydney Carton, the brilliant lawyer, who takes the place of his lover's husband when he is sentenced to the guillotine. The "greater love hath no man" theme, upon which the plot pivots, is expressed poignantly in Ronald Colman's performance. Elizabeth Allan, as the heroine, has difficulty in promoting a love interest, but the supporting cast is flawless. Conway's direction is superb. "An unforgettable emotional experience, as well as a kinematic spectacle of unprecedented dimensions, the film represents general entertainment of epic quality, and tremendous appeal." This was our verdict of the film when it was originally reviewed in KINE. of February 6, 1936.

Points of Appeal.—Thrilling spectacle, good story, strong cast and excellent acting.

SHORT

G.F.D.

SQUIRREL WAR. G.F.D. British (U). Technicolor cartoon. Three episodes. Release not fixed.—G.B. Instructional. Technicolor cartoon made solely for juvenile audiences. The story concerns Rollo, the red squirrel, who is driven from his tree-top home by Gringo, the grey squirrel, and the Brown Rat. Corky, a toymakers' assistant, falls from an aeroplane whilst delivering toys to Santa Claus and helps Rollo to try and get back his home. They have many adventures before finally outwitting Gringo and the Brown Rat. It combines amusement with an instructional insight into the habits of various woodland animals.

Points of Appeal.—Very good serial for children's kinema clubs.

MANAGER'S WIFE FIGHTS BANDIT

WHEN a youth snatched a bundle of notes worth more than £100 from the cash desk of the Broadway Cinema, Birmingham, on Easter Monday night, Mrs. J. Winter, the manager's wife, and Mrs. Edna Friel, the kinema cashier, screamed, grappled with him and recovered the notes.

The youth seemed to be holding an imitation revolver and walked into the kinema as the women were counting the night's takings.

After failing to hold the money, the youth ran away and was chased by Thomas Friel, the doorman, while the manager gave the alarm. Later he was captured.

At Birmingham on Tuesday A. T. Manders was remanded on bail.

Obituary

Death of Organist Who Became Manager—G. Rhodes, F.R.C.O.

THE death occurred at Scarborough on April 3 after a short illness of George Rhodes, F.R.C.O., of Grange Avenue, Scarborough, manager of the Londesborough Theatre and Picture House. He commenced his association with the kinema in 1920, when he was appointed organist in the Londesborough orchestra. He was afterwards organist, and subsequently manager at the Futurist Cinema, Scarborough, and returned as manager to the Londesborough Theatre nine years ago.

Victor Leslie

The death took place suddenly on Wednesday last week of Victor Leslie, manager of Morley Street Picture House (G.B.), Bradford. Mr. Leslie, who had been in the Trade for 30 years, started his career as organist at the Regent, Stamford Hill, London. He leaves a wife, and son and daughter.

William H. Tyers

William H. Tyers, former manager of the Green Lane Picture House, Leicester, died suddenly on April 4. He had been 15 years in the Industry.

William Thompson

The death has occurred at the age of 71 of William Thompson, of High Street, Crowle, Lincs., one of the directors of the Regal, Dunscroft, Yorkshire.

LAB. EMPLOYERS' ASSOCIATION

THE film laboratory employers have changed the title of their Association. In future they are to be known as the Film Laboratory Association. This decision was made at this week's meeting by members when W. A. Fielder, of Pathe, was appointed president for the next six months.

"The Other Love" Continues

Enterprise Production's first picture, "The Other Love," which M-G-M is showing at the Empire Theatre, Leicester Square, is to be held for a third week.

Extensive queues were a feature of the Empire Easter week-end business, often extending down both side streets to the back of the theatre.

FINANCIAL FACTS AND FIGURES *by V. J. BURTT*

Scophony's £50,000 Capital Issue Offer to Shareholders

A FURTHER capital issue of £50,000, to be offered to shareholders at par, was announced by Sir Maurice Bonham-Carter, K.C.B., K.C.V.O., chairman at the tenth ordinary general meeting of Scophony, Ltd.

"Developments upon which we have been engaged during the past year," he said, "have fully absorbed our working capital and we have had to secure a temporary overdraft from our bankers"

A trading profit of £14,068 for the year ending March 31, 1946, compared with £18,997 for the previous year was declared.

The drop in profits was due, the chairman stated, to a reduction in Government contracts following the cessation of hostilities and a subsequent reduction in turnover.

After providing £5,361 for income tax and allowing for other charges, including renewal of patents in countries closed for such purposes during the war, there was a small balance of £110 to add to the carry forward from the previous year, making in all £9,537.

In future, the chairman said, the accounts would be presented within a few months of the end of the financial year.

It had not been possible to do this before because contract figures had been agreed with the appropriate Ministry only a few days previously.

Shares Decline

THE kinema share group was unable to escape the generally uncertain conditions which have ruled in security markets during the past week. The result has been that falls predominate. Among the shares which have lost ground are Odeon Properties preference, which are 1s. 6d. lower at 21s. 6d., Moss Empires ordinary have fallen 1s. 3d. to 42s. 6d., P.CT. 10 per cent. preference 2s. to 37s. 6d., whilst a number of other shares are from 3d. to 6d. down on the week. Odeon Props. 4 per cent. debs. are 2 down at 104.

Exceptions to the downward trend include Odeon Props. 3½ per cent. debentures, which have risen £2½ to £104, Odeon Associated 3¼ per cent. debentures are 10s. to £100, and the 4½ per cent. preference 3d. to 21s. 6d. / British and Dominion Films are firm at 21s. 3d. for the ordinary, and 22s. 9d. for the preference, following the statements at the meeting, and Twentieth Century ordinary are 3d. on the right side at 3s. 6d.

New Private Companies

Blackpool News Theatre, Ltd.—Registered March 27. Capital, £15,000 in 15,000 shares of £1 each. Objects: To carry on the business of kinema proprietors, etc. The subscribers (each with one share) are: Francis A. Eyre, Walton Ridge, Walton, Chesterfield, merchant; and Fdk. S. Short, Crewe Cottage, Tapton, Chesterfield, company director. The first directors are to be appointed by the subscribers. Solicitor: Joseph H. Hodkin, 24, Gluman Gate, Chesterfield. Registered office: 24, Gluman Gate, Chesterfield.

George Stoddart Cinemas, Ltd.—Registered March 28. Capital, £5,000 in £1 shares. The directors are: John Stoddart and Geo. Stoddart, both of 12, Lesbury Terrace, Chopwell, Newcastle-on-Tyne; Geo. N. Sanderson (director of Lyric Cinema (Burradon), Ltd.) and Dorothy Sanderson, both of 20, Dene View, Gosforth, Newcastle-on-Tyne; and Susan Swalwell, 7, Frederick Street, Chopwell, Newcastle-on-Tyne. Secretary: T. M. Richardson. Registered office: 3, St. Mary's Place, Newcastle-on-Tyne.

Roland Sales Transaction

The sale of the Coliseum, Ardwick Green, Manchester, which has a seating capacity of 1,800 to the Stoll Theatre Corporation, Ltd., was effected by J. Rowland Sales.

Mr. Roland Sales has recently carried out valuations of the Imperial, Clapham Junction, for Twentieth Century Cinemas, Ltd., and the Ace Cinema, Leatherhead, for R. L. Weller.

A six-figure deal is being negotiated on behalf of Prince Littler and Thomas Arnold.

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

CZECH FESTIVAL IN LONDON, MAY 2

THE Czechoslovak Film Festival, sponsored by the British Film Institute, will be held at the New Gallery from May 2 to May 9.

Official quarters, including the Foreign Office and the Board of Trade are associated with the festival which will open with the gala première of "Warriors of Faith." Other films will be shown, including shorts comprising cartoons and puppet films. The festival will be attended by representatives of the Czechoslovak film Industry, headed by its chief, F. Kopecki, who is also Minister of Information.

Oliver Bell, director of B.F.I., is in Prague choosing films for the festival. He is accompanied by Joseph Reeves, M.P., and Edgar Anstey, of the Association of Short Film Producers.

P. Gordon Walker, M.P., chairman of the B.F.I., says he hopes the British gesture will be reciprocated elsewhere, we would like other countries to present British Film Festival, he said.

The telephone numbers of B.K.K. Publicity Services, Ltd., of 43, St. Martin's Lane, of which Bennet Kaye is managing director, are Temple Bar 5897 and 1733.

SHARE MARKET BAROMETER

	1946. High.	1946. Low.	Latest.	Change.
African Theatres Ord.	6½	5½	£7½	—
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	26/9	— -/6
" " " 6% Pref.	32/6	25/3	28/-	—
" " " 4½ Pre. Pf.	25/4½	22/1½	23/9	— -/3
A.P.P.H. Ord.	46/3	28/-	43/9	—
Brit. & Dom. Films (12/-)	27/3	17/4½	21/3	+ -/3
" " " 5½% Pref.	23/4½	20/-	22/9	+ -/3
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/-	—
" " Ord.	6/10½	5/6	6/-	—
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " " 6% Pref.	26/-	24/6	20/-	—
" " " 5% Notes	100½	98½	£90	—
" " " 4% Debs.	102½	£98½	£97	—
Capital Prov. News (5/-)	20/6	12/-	16/3	—
Cine Television "B" Ord.	6/7½	2/6	3/1½	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	4/10½	—
Gaumont British Ord. (10/-)	28/10½	21/3	25/6	— -/3
" " "A" Ord. (5/-)	18/6½	12/-	12/9	—
" " 5½% 1st Pref.	28/10½	21/3	26/-	— -/3
" " 3½% Debs.	£109½	£100	£104½	—
General Theatres Prefd. (6/8)	28/6	12/6½	27/6	—
" " 3½% Debs.	£105½	£102½	£99½	— 10/-
Granada Theatres 1st Pref.	22/9	19/-	20/9	—
Kinemas Ord. (5/-)	12/7½	10/-	12/9	— -/3
Mde. Tussaud Def. (1/-)	7/9	4/0½	5/6	— -/6
" " Prefd. Ord.	30/3	22/6	26/-	— -/6
Moss Empires Ord.	48/-	40/-	42/6	— 1/3
" " Cum. Pref.	25/3	23/-	25/-	— -/3
" " 3½% Deb.	£105	£103	£104	+ 10/-
Odeon Assoctd. 4½% Pref.	—	—	21/6	+ -/3
" " 3½% Debs.	—	—	£100	+ 10/-
Odeon Props. 4½% Pref.	25/3	21/-	21/6	— 1/6
" " 3½% Debs.	£109	£98	£104	+ £2½
" " 4% Debs.	£108½	£101½	£104	— £2
Odeon Theatres Ord. (5/-)	53/1½	38/9	46/6	— -/6
" " 6% Pref.	30/6	25/9	28/3	— -/3
" " 5% Debs.	£107½	100	£102½	— 10/-
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	— 2/-
" 7½% "A" Pref.	33/9	30/7½	33/9	— -/3
" 7½% "B" Pref.	33/9	31/-	33/9	— -/3
" Construction 7% Pref.	33/3	28/3	31/-	— -/6
Scophony (5/-)	16/-	6/6	7/6	— -/7pd.
Stoll Theatres Corpn.	24/9	17/9	21/9	— -/3
Twentieth Cent. Ord. (5/-)	5/1½	3/0	3/6	+ -/3
" " 6% Pref. (10/-)	12/3	7/6	10/9	—
United Entertainments Ord. (5/-)	11/11½	10/3	10/9	— -/3

In the Courts

FAKED PINEWOOD STUDIO HOLD-UP

Film Cashier Sentenced to 21 Months

ALLEGED to have told of a hold-up in his office to account for the disappearance of money, William Hunt Scotts, 29, Pinewood film studio cashier, of Church Avenue, Ruislip, pleaded not guilty at Bucks Quarter Sessions on April 2 to charges of stealing £2,823 10s. belonging to his employers, Productions Facilities Films, Ltd.

He was also charged with fraudulently converting two sums amounting to £195, belonging to them and to effecting a public mischief by saying he had been struck on the head, rendered unconscious, and bound and gagged.

Prosecuting, Rodger Winn said Scotts was entrusted with a cash float of £5,000, with which film extras were paid and cheques were cashed for the staff.

On January 23 the police were called to his office at Pinewood by Scotts, who told them he had been struck on the head and knocked out. On coming round, he found himself bound and gagged. The money was missing from the safe, but in a box file on top of a cupboard was found £2,823 in £1 notes.

Inspector Healey said that the belt and scarf which Scotts said were used to bind him were in a neat bundle in the room. "Scotts did not seem excited," said the inspector. "The only time he showed any excitement was when we said we disbelieved his story. He ran his hands through his hair and shivered as though he was cold."

Scotts, an Australian who served in the merchant service and the Grenadier Guards during the war, said the two cheques amounting to £195 were cashed from his own money which he kept in the safe. Shortly after there was a surprise check and his money was found to be correct.

Telling of the attack which he alleged was made upon him in his office, he said he was inserting the key into the lock to open the office door. That was all he could remember until he woke up lying on the floor bound and gagged. There was no truth in the suggestion that he stole the money and staged the robbery.

Scotts was found guilty on all charges and sentenced to 21 months' imprisonment.

Mobile Kinema Manager Fined for Tax Evasion

A Customs and Excise officer paid 1s. 6d. for admission to a mobile kinema show given in an Alnmouth (Northumberland) hall, but was not given a ticket.

At Alnwick Magistrates' Court, William John Merrington, of Pensarn Road, Bala (Merionethshire), was fined £25 and ordered to pay £10 10s. costs for not issuing a properly stamped ticket for admission.

The offence was described as one of a type becoming prevalent in the country in which a car "slipped off" from village to village.

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Should Film Shows be Twice Nightly or Continuous?

MANCHESTER CINEMATURIANS' SUMMING-UP

FROM the standpoint of entertainment, two separate houses were better; from the standpoint of running the box-office, continuous performances had the advantage.

This was the summing up by T. E. ROBINSON, the chairman, following a discussion by Manchester Cinematurians on the subject.

The chairman said Coun. A. Donovan recently put forward at a City Council meeting the view that kinemas should have separate houses for the benefit of the public. The matter had been referred to a sub-committee of the Watch Committee. Whether this was the usual parliamentary method of shelving the matter he did not know.

Asked whether the committee could enforce its findings, the CHAIRMAN replied they might be incorporated in the conditions of the licences.

Opening the discussion, A. STANBURY argued that patrons who entered the theatre half-way through the performance and remained to see the first part of the programme did not get a true impression of the film. From the standpoint of the Trade in general, it was not good for the feature film.

W. GORDON SMITH believed that if the two separate houses could be cultivated, it would be better for everybody. Now was the time to go in for separate houses.

H. WOOLF said he had had experience of running twice-nightly shows for the past five years. Exhibitors built up a programme of feature and short and managers went to a lot of trouble in arranging the programme. All that advantage was lost to anyone entering the theatre during the performance.

J. A. SCOGGINS thought that with two separate houses the position would be somewhat chaotic at the changeover at 8 p.m., owing to the inadequacy of waiting-room accommodation.

There was a brief discussion on "Are double-feature programmes necessary and desirable?" V. O. MCNIFF said producers catered for a second feature market. He favoured the single feature.

S. D. HIGGINBOTTOM: I think performances should be of two hours' duration, but how can you run a two-hour show with a feature film which runs 2½ hours.

The discussion ended inconclusively.

The CHAIRMAN announced that a general meeting of the Society would be held on April 18 to consider and pass the new constitution. This was important in view of the fact that a new branch was being formed in Birmingham, and he understood one was being formed in London.

Twice Nightly Programmes

W. J. Day, manager of the Rivoli, St. Helens, has decided that from May 5 there will be two separate evening performances at the Rivoli, instead of continuous shows, and seats will be bookable for evening shows and matinées. There has been an agitation in the town for the restoration of booking facilities.

Renown Appointments

The following appointments in the sales organisation of Renown are announced by J. G. Minter:—

S. H. Owen, late of Eagle-Lion, has taken over the Sheffield territory.

J. Marks, late of United Artists, has taken over the West Country.

M. Cook, late of United Artists, takes over the Cardiff branch.

F. S. Morris, late office manager of Paramount, takes over the Birmingham branch.

STAFFS' OWN SOCIAL ORGANISATION

A Blackpool Innovation

MANAGEMENTS and staffs of the four theatres in Blackpool operated by Fylde Cinemas, Ltd. (an associate company of Emery Circuit), have formed their own social association. The inaugural meeting was addressed by R. C. Taylor (director), who pointed out that the company would welcome the formation of a committee to deal with the social requirements of the staffs and also their general welfare.

The committee which was formed comprises: Chairman, A. A. Allen (manager, Dominion, Bispham); secretary and treasurer, J. Meadows (manager, Empire, Marton); vice-chairman, E. Pashley (chief operator, Rendezvous, Bond Street); Miss Long (cashier, New Oxford, Marton); — Law (second operator, New Oxford); Mrs. Bell (cashier, Dominion, Bispham); and Mrs. Kirkland (usherette, Empire, Marton). Mr. Taylor is an *ex-officio* member of the committee.

Arrangements are being made for a staff social to be held on April 18.

Chief operators of the kinemas are to form a sub-section to organise a course of instruction for third operators and probationers.

A.K.C.'s Good Work in Germany

It's no joke being a supervisor on the A.K.C. circuit in Germany, according to Leslie Freeman, who controls 32 District of B.A.O.R., embracing 42 35-mm. theatres of which 22 are static, and many 16-mm. mobile locations—a total of about 70 spots.

Those situations, which range from the big towns like Hamburg to little hamlets in the Hartz Mountains, have had regularly to be visited in temperatures of about 14 degrees below zero.

Many of the managers of these outfits were formerly with E.N.S.A., and, Leslie says, are an efficient bunch of fellows whose work is frequently carried on under severe handicaps. There is a feeling of pride in their shows, which are handled in regard to exploitation, etc., along British lines.

Present fuel shortage has meant the cutting out of several shows owing to lack of electricity. In Hamburg, for instance, current is available on four days a week only from 10 p.m. to 6 a.m.

Mr. Freeman says there is still room for a few really good men. Top rate of pay is about £450 a year with free accommodation and meals and family and overseas allowances. The job is hard, but can be made thoroughly enjoyable.

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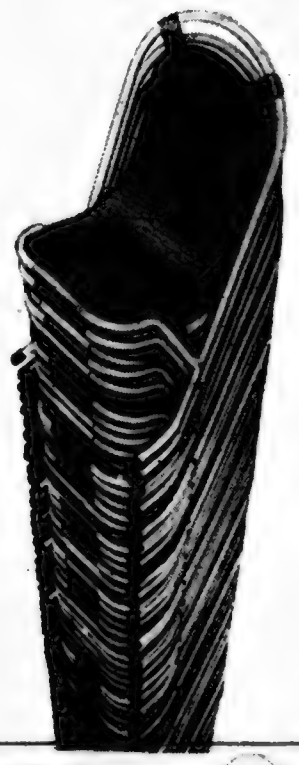

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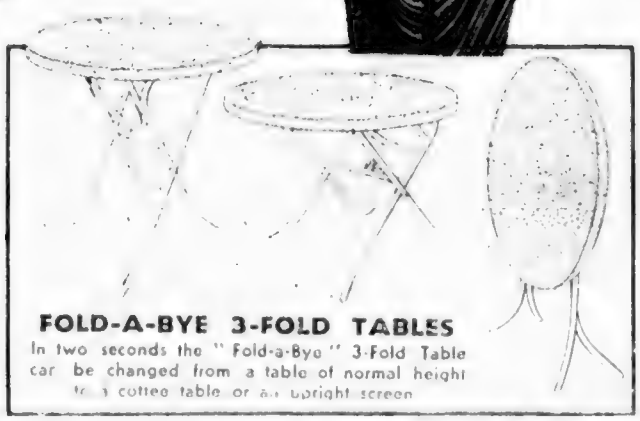

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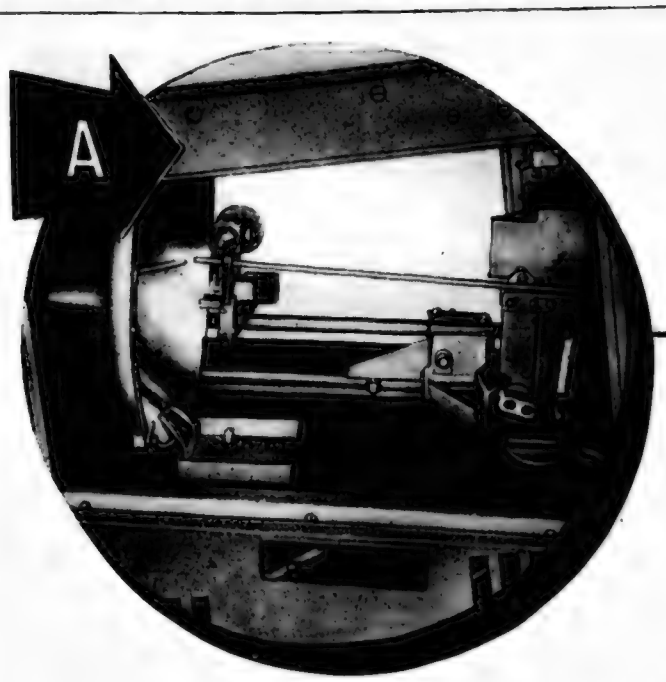

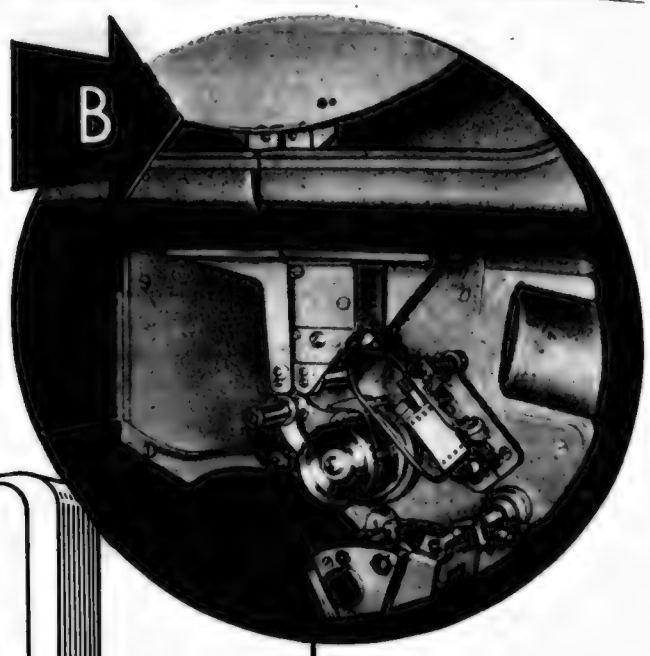

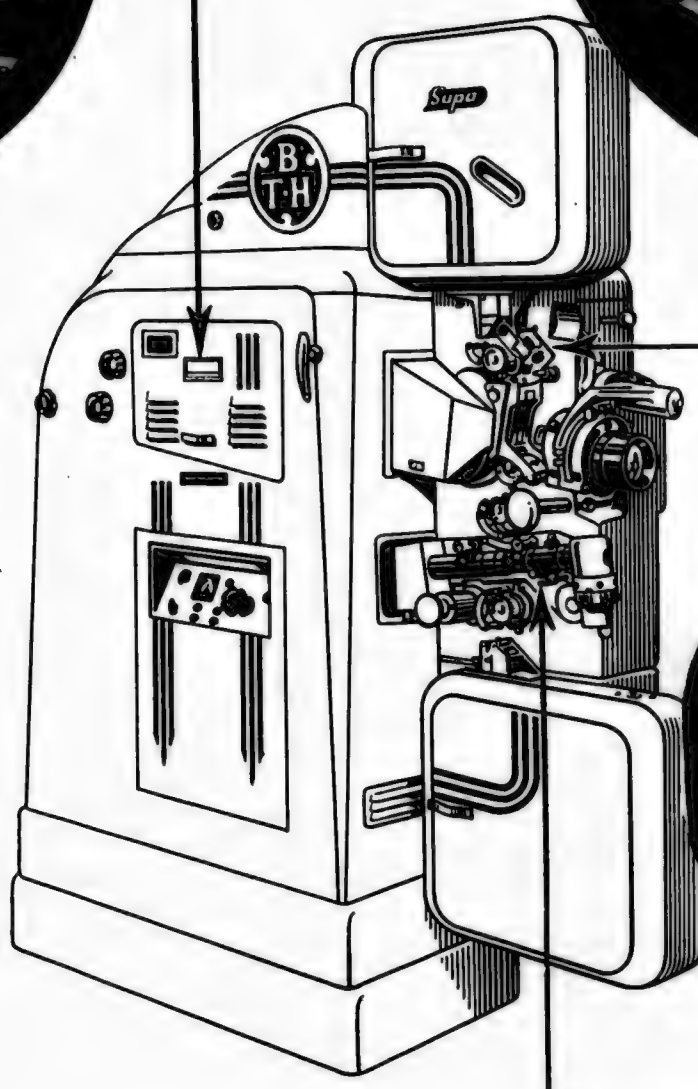

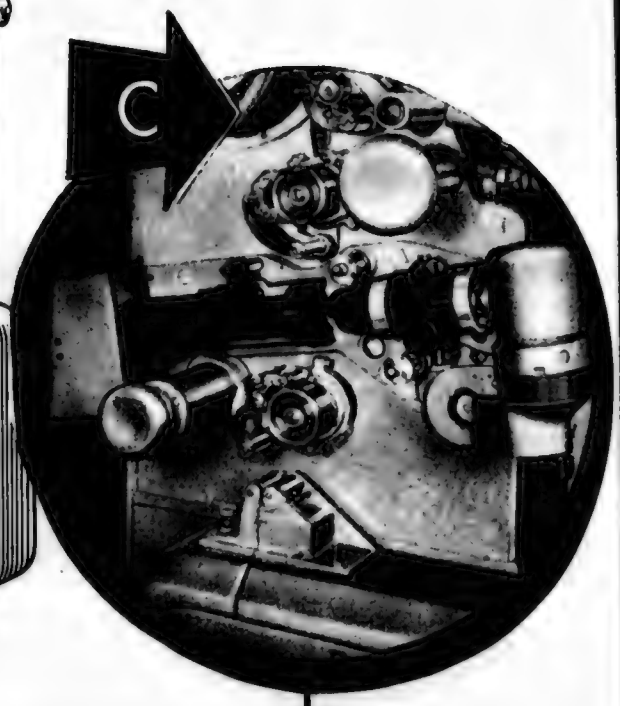

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MANAGEMENT

B.B.C.'s "Picture Parade" Falls Out of Step With Trade

JOKES THAT ARE LIABLE TO MISINTERPRETATION

by THE MANAGER

HAVE any of you listened-in to the B.B.C. feature, "Picture Parade"? Personally, I haven't, because I have even less enthusiasm for what they call entertainment than they apparently have about the kinema industry.

Many of my patrons went out of their way to tell me about the latest edition of "Picture Parade"—you know, the sort of patrons-cum-acquaintances who get quite a lot of satisfaction out of telling you about something wrong with the show or the service!

If my information is correct, the main plank of this slice of entertainment was that films are cut after West End presentation. The righteous indignation of the producers was expressed by David Lean. Artists, through the mouthpiece of Stewart Granger, were associated with the protest, and also the renters. To cap all, a self-styled projectionist, complete with a home-made halo, agreed that it was done by his colleagues. In fact, everybody apparently had a say except the exhibitor, whose rather mercenary job it is to find the money to feed all these artistic mouths, or the manager, his working partner.

I think we should seriously consider some means by which irresponsible statements such as this are authoritatively repudiated. A sort of kinema public relations department. Make no mistake about it, the public pays attention to criticism of this nature; it is imperative that we answer it. Speaking for managers, allow me to say to the B.B.C. definitely and defiantly that no manager in the country would countenance the cutting of a film.

Because of the raw stock situation, an old copy may appear to be cut; did any one of our representatives state this? Once in a while a projectionist may make a bad changeover, even then, nine times out of ten, the change-over dots are missed, resulting in a white screen, not a cut.

These jokes about missing out parts are very dangerous and are liable to be misinterpreted. I am quite willing to place my services at the disposal of the producer of "Picture Parade," provided he gives me the opportunity of publicly debating this vexed question with one or more of our critics.

Profit-Sharing

THE Flexer Theatres, of Tennessee and Mississippi, have instituted a profit-sharing scheme for managers. There is much to commend this, not so much because it would mean additional income for managers, but rather because it would make work a much more exciting adventure for the manager concerned.

I can think of quite a few exploitation stunts that would never have seen the light of day if the manager had a graph of the profit and loss account in his desk. I have advocated before that managers should have access to profit and loss figures, to give them a small monetary interest. I don't know whether such a scheme is in operation here; one might well be. If so, I shall be most interested to know the results. I know of several instances where managers are paid commission on gross turnover, but that seems rather a clumsy way and has no real relation to the profit.

That method tends insidiously to make one spend for results without giving sufficient thought to the relationship between outgoings and revenue. Commission on theatre sales has been advocated a number of times, but isn't that a rather undignified way of augmenting our income?

The first management I ever had carried, as an additional emolument, a benefit every year. I wanted the money very badly, but I hadn't the courage to organise it. I was scared in case I heard what some of my patrons might have to say when asked to buy a ticket for my benefit!

Patrons' Complaints

I HAVE been told of a very serious indictment by a patron about a manager, in a letter to his head office. We know that patrons who write in complaints are seldom regulars. They usually visit the kinema when there is a very special film on, and the theatre is consequently busy. They don't know the run of the house, and may get the idea that the rather hectic excitement of a busy house, coupled with the mild form of hysteria that sometimes attacks employees because of difficult patrons, is the normal service of the house.

Employers, very properly, take a serious view of complaints, and their investigations are quite often the means of clearing up misunderstandings, and making loyal patrons. On the other hand, the manager does ask for a certain amount of backing from his head office if he takes a firm line with a difficult patron.

The reversal of a manager's decision by a higher authority outside the district gives the complainant a superiority complex. He is quite liable to say to his friends: "Don't trouble about what the manager says, write to head office, and they'll put him in his place." And we must always remember that quite often it is necessary to be firm with one patron so that twenty others might have justice. Unhappily, the satisfied customers seldom write in.

I would like to make one other point before I leave this rather tricky subject. It is not commonly known that an irresponsible letter to a man's employers alleging incompetence may constitute a libel if it cannot be substantiated and if it is likely to retard the manager's prospects of advancement.

It may well be that some day the Society of Managers will fight such a case on behalf of a member, and the result of that case will have a most important effect on the status of managers generally.

Screen Messages

ONE of our major problems is the increasing request for slides on the screen. Patrons assume that they have a right to demand that a message should be "flashed" calling out some person about a domestic query. It is very difficult to decide what message is sufficiently important to warrant breaking the continuity of the show for the convenience of one person. In considering this, we must give full weight to the rebuke administered some years ago to a manager who refused to show a slide asking for a person to hurry to the bedside of an accident case, who consequently died before the relative arrived.

Personally, I endeavour to make certain that it is a matter of dangerous illness or something equally serious. I try paging first, then, if unsuccessful, put a slide on asking for the person concerned. I will not deliver the message personally, but will only give a telephone number, or, better still, I invite the inquirer to the theatre to give the message personally.

Another thing, blank slides are not plentiful; lettering artists are not always available (you should see what a lousy job I make of writing a slide), and with staff shortage it's often most inconvenient to strike up the arc of a slide lantern.

Press Comments

IN a recent issue of the *Times*, a reader, A. T. Gamble, writes: "There appears to be a simple and effective method whereby the amount of dollar resources expended on American films could be drastically reduced." He goes on to say: "If we abandon the present double-feature programme . . . a saving of at least 50 per cent. of the present dollar drain would accrue." He arrives at several other equally fantastic deductions. Up to the time of going to press, I haven't seen any authoritative answer to this letter.

Surely here is another instance where a public relations department would prove of inestimable value to the Industry. We all know that American second features represent only a tiny fraction of film rental going to America.

Many of them couldn't stand up by themselves anyway. Further, managers are in complete agreement that, good as British films are, we just couldn't keep going without a supply of American first features. Tom O'Brien has already told Parliament; we should tell the public. Perhaps in five years' time, yes; but now, it is only wishful thinking.

Staff Canteens

MY recent paragraph about usherettes has provoked several managers to suggest that, as eating is a major operation to-day, the best way to ensure a happy and contented staff is to look after their tummies. There's logic in their argument, but I don't quite know the difficulties entailed.

I know of several staff canteens that are operating most satisfactorily, and requiring little or no subsidy from the proprietors. As against that, I have so often heard of worthy efforts to provide meals for staff falling to the ground because of lack of co-operation from those concerned. Usherettes are notoriously indisposed to join in any communal effort designed to help them to help themselves. Even the equitable distribution of the tea and milk ration becomes a difficulty when you get round to the female employees.

What is the best way to feed them and still retain our reason? A manager somewhere has the answer to that, or has he?

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SHOWMANSHIP

VERY shortly I shall be handing this feature over to a colleague. It is, therefore, fitting that I should take the opportunity to say farewell to all the good friends I have made during the two years I have operated under the pseudonym of "The Showman."

Many of these friends I know only as signatures at the end of interesting and stimulating letters; others I have had the pleasure of meeting frequently. All of them have contributed in no small measure to the material that has gone into these introductory notes.

If these notes have been of interest to showmen, it is primarily because showmen themselves have been the sources of the ideas that have been discussed in them. Nearly every subject I have broached has been inspired by a practising manager, either by letter or in a conversation.

I have always regarded this part of the KINE. as an open forum, and I know my successor will hold the same view. In these columns there has been no laying down of the law: rather I have passed on, or elaborated, suggestions by men whose hearts have been in exploitation, and whose brains have been the more fruitful because of their enthusiasm.

In the comparatively short time in which I have conducted this feature I have seen showmanship develop.

I have always tried to encourage good taste and the use of imagination; and I will always maintain that the showman who pins his faith to these two mainstays will invariably produce work of which he can be proud.

Post-war showmanship is something that has graduated from the fairground ballyhoo style. It has acquired subtlety and polish. I hope it will never look back.

In the next two or three years this business will more than ever need showmanship of a high order if it is to maintain a satisfactory level of business. I am convinced that to-day's managers are fully capable of producing the kind of work that will match the urgency of the occasion. Good luck to them!

My successor is a young man with wide experience of the film business and film journalism. I know he will carry on the traditions of this feature with understanding and enthusiasm. We have planned several improvements to this section, and there could be no better man to initiate them than the new Showman.

*

BEFORE I leave this section of the paper, I should like to say a few words about Gordon's Publicity, the organisation which, from its Manchester shops, produces excellent kinema display work, notably for the Odeon circuit.

Possibly the largest concern of its kind outside London, Gordon's is one of the best organised display shops I have ever seen. It can cope with 30- or 40-ft. banners on one gigantic bench, or it can produce small detailed work in three planes with equal facility.

I was most impressed, however, with Mr. Gordon's ideas, which incline to simplicity of layout and careful selection of type or lettering as the keystones of good display work. He has no time for anything "fussy," and believes that the advertisement which really impresses the public is the one which is executed with good taste and is confined to putting over the essentials as attractively as possible.

The rightness of his opinions is stressed by the quality of the work which he does for Odeon. Not only are his posters and banners fine pieces of craftsmanship, but they have an over-all uniformity of style that must have a cumulative effect upon public consciousness. In fact, in collaboration with John Dennett, publicity director of Odeon, he has evolved what might be termed an "Odeon style."

Gordon is that rare personality, a business man with natural good taste—and in the display world that means a very great deal. I admire his work as much as I admire the team spirit that inspires his shops. Display men of this calibre have done much to raise the standard of the kinema in the public mind.

Dairy Co-operates

E. H. JOHNSON, of the St. George's Hall, York, had a bright idea when putting over "The Kid from Brooklyn."

The manager of Northern Dairies was contacted regarding a procession through the streets, working on the angle "Milk for Health: Danny Kaye in 'The Kid From Brooklyn' for Laughs." This was readily agreed to, and on the Monday of showing a procession of five vehicles and six tricycles paraded through the town carrying streamers as above. The vehicles included a 5-ton tanker and three 5-ton lorries.

The picture above shows how the Greeks are exploiting British films. The board reads "I am an ass because I have not been to the Crystal to see the excellent film CARAVAN." The Gainsborough film was put over by Eagle-Lion. Twenty years ago Coram Smart won the first KINE £5 showmanship prize—for exploiting Douglas Fairbanks "THE BLACK PIRATE." To-day he's still at work, as this striking vestibule display at the Regent, Weymouth, for G.F.D.'s MEN OF TWO WORLDS proves beyond doubt

The above lively display was designed by S. W. Lewis, of the Odeon, Radcliffe, to put over MONSIEUR BEAUCAIRE (Paramount). Below: The topical note was soundly struck by J. G. Glasgow, of the Rink, Finsbury Park, in exploiting COAL CRISIS, latest issue of Rank's "This Modern Age"

All the tricycles carried a similar caption on their delivery journeys for the week. The staff of the dairy were invited to the matinée after the procession.

Jolson Essay

AT the Playhouse, Dewsbury, D. Mackrell, in his campaign for "The Jolson Story," made a big feature of an essay competition with free seats as prizes. The subject was "The Most Memorable Film I Have Ever Seen." The local Press agreed to co-operate with space and judging the competition.

Eight thousand throwaways were distributed from the theatre, and three factories helped distribution by handing out in canteens and placing in wage packets. Special posters were sent to the factories in question for welfare board display.

Radar Show

AN assortment of radar sets, including war time secret sets, were on view at an exhibition opened at the Odeon, Boston, Lincs, on March 24, by the Mayor of Boston, in connection with the screening of "School for Secrets." The exhibition was arranged in co-operation with Group-Captain W. H. N. Turner, Officer Commanding, R.A.F., Coningsby. A novelty in the district, it attracted great attention to the film.

Coal Posters

J. G. GLASGOW had a neat little stunt to boost the Modern Age film, "Coal Crisis," at the Rink, Finsbury Park. The obvious tie-up was with the local coal merchants. It was noticed that there were long queues at the coal offices each time they had a delivery of fuel, and it was thought that the merchants would welcome a poster saying they were doing their best. Accordingly a D.C. was designed to explain their position and to invite people to see the film at the Rink and understand the position.

Thirty of these were distributed, and one manager of a coal office personally called on Glasgow asking for copies to be sent to all the offices in his area.

Dress Dodge

H. JELLY, who took over the Harlesden Odeon not long ago, has soon started to make his presence felt by a little astute showmanship. For "The Wicked Lady" he managed to borrow one of the period gowns from the production, and this was displayed with suitable publicity for the picture in a local gown shop.

One of his usherettes also wore the Lockwood gown and hat in the theatre, where a large gilt frame was set up before an appropriate background to show it off.

Advance Work

A COMPREHENSIVE advance campaign was carried out by Draycott-Simpson for "The Razor's Edge" at the Odeon, Southend.

Five weeks previous to showing, a special teaser slide displaying the Somerset Maugham symbol was shown on the screen bearing the words "Watch for this sign—here soon."

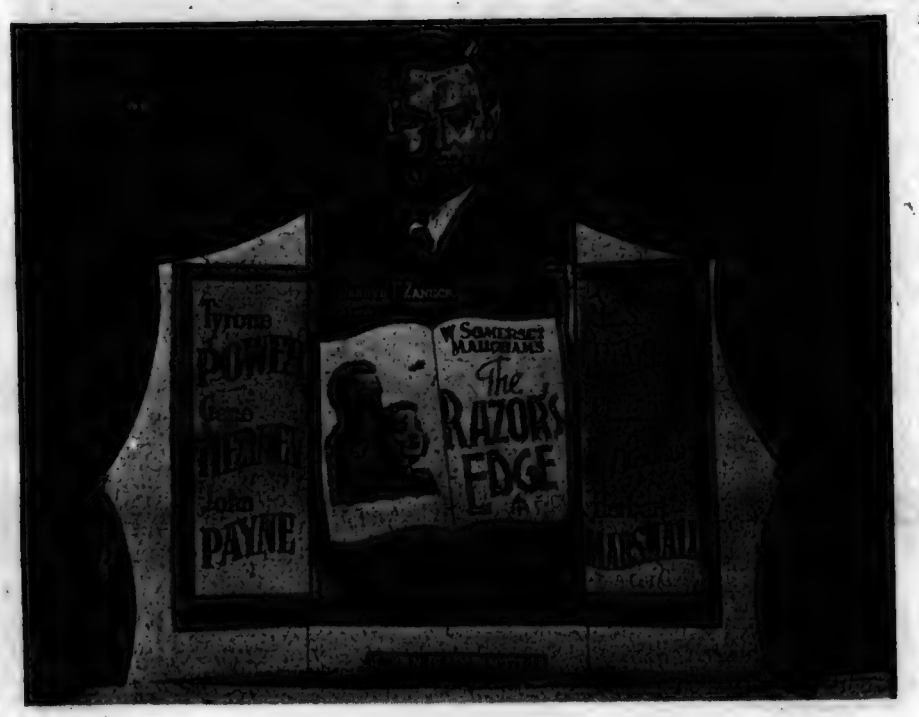
Fifty special brochures with a suitable covering letter were sent to doctors, dentists and hotels for waiting-room literature.

Three weeks ahead of screening, six hundred miniature brochures were overprinted and distributed to four leading libraries for counter "pick-ups" and insertion in books.

During the two weeks previous to showing, three thousand folder cards were distributed. In the theatre vestibule a panel was displayed, telling the story in pictures.

At each performance a special teaser slide was thrown on the screen presented by means of Brenograph. During the presentation a short flash by the manager from behind "tabs" announced "This sign signifies 'The Razor's Edge,' the year's best American film."

In addition, brochures were distributed to prominent townspeople and civic dignitaries with a suitable covering letter.



Renter's Assistance

Using a renter's display board as the basis, E. C. Hurry, of the Regal, Edmonton, devised this attractive set-piece to put over THE RAZOR'S EDGE (20th-Fox). It is a nice example of adaptation and neat enough to attract most patrons

Guest Patrons

A REALLY novel stunt was worked by Frank L. Law, of the Croydon Odeon, recently in collaboration with an American production company. He was so impressed by the pre-view of "Temptation" that he cabled Merle Oberon at Universal City, suggesting that she might invite kinegoers to see the film at his theatre as her guests.

She replied welcoming the idea and, besides displaying an enlarged copy of her Western Union cable in the foyer, Mr. Law made arrangements with Jack Sullivan, U.K. publicity manager for Universal-International, to obtain autographed portraits of Miss Oberon and send free passes to selected patrons.

The "lucky" seats were chosen daily before the house opened and then, during the interval, Mr. Law explained the scheme to the audience. The names of the lucky patrons concerned were passed to Sullivan, who posted to each a personal letter with one of the autographed portraits and the free tickets.

This ingenious and inexpensive scheme brought fine business to the box office, secured a wad of fan mail for the film producers and won praise in the local Press. It shows what can be done by a little opportunism and hard thinking.

King Coal

PUBLICITY, usually confined to the feature, can sometimes with advantage be focused upon a minor item in the programme, particularly when this happens to have strong topical interest. This was, in fact, done on one of the London circuits of Gaumont-British to boost No. 7 of "This Modern Age": "Coal Crisis."

A large working model of a coalmine was constructed, showing trucks leaving the mine and entering factories with fuel and by-products, and this was flanked by life-size paintings of a typical miner and modern housewife and surrounded by fuel economy circulars and a giant notice describing the film. This outstanding display was set up in the foyer of the Hammersmith Gaumont, where it was continuously the centre of a keenly interested crowd.

Supplementing this, Mardy Jones, a Welsh miner, took the stage to recount some of his experiences and stress the urgent need to conserve this most important mineral. Similar measures were adopted also at Chelsea, Walham Green, Cricklewood and Kilburn, with equally good results.

Grass Plot

EDWARD W. CROSS certainly doesn't let the grass grow under his feet. Promoted recently to management of the Balham Picture House, he quickly got off the mark with a publicity drive for "The Sea of Grass" (M-G-M).

From Carter's, the wholesale seedsmen, of Raynes Park, he obtained a photo enlargement of a stretch of fine lawn at their nurseries and placed this outside the theatre with the caption: "This is a sea of grass grown from Carter's Tested Seeds, but you should see 'The Sea of Grass' here next week."

Holdron's, the local department store, were persuaded to make a special display in their gardening department, linking the film with Carter's seeds and their agricultural implements and materials. By these means Cross made hay at the pay-box.

Leg Appeal

WHO among the ladies doesn't want a pair of nylons these days? F. W. Salter played on this natural desire by organising a competition in connection with "Great Expectations" at the Palmers Green Palmadium. Women patrons were invited to see the picture and then send in their candid opinions of the acting ability of Jean Simmons and her prospect of becoming a future star. A half admission ticket had to accompany each entry, and the prizes offered were one pair of nylons. So we can say that the ladies of Palmers Green had "Great Expectations" in two senses!

Plugging Russell

EWAN SHAW, at the Pier, Bognor Regis, had an intensive campaign to put over "The Outlaw."

For five weeks before the opening date, all Press and posters carried a series, changed each week, of teaser lines, which gradually led up to the title of the film and its playdate. Much prominence given

to the charms of Jane Russell and the fact of the banning of the film in New York.

Two of the best shops willingly tied-up with the film. One, a recently opened high-class shoe shop, went so far as to have an expert window-dresser sent down from London to dress the window incorporating the "Outlaw," and the display was so good that crowds resulted in the police being called to see that the pathway was not blocked.

All day on Saturday and on Monday a loudspeaker van toured the town and outlying suburbs, announcing the coming of the world's most sensational personality. Jane Russell, in the most discussed film of the century. Postcards of Jane Russell were distributed from the van, in the shops, hotels and public-houses.

Varied Attack

EXPLOITING "Caravan," Lewis H. Tallantire, of the Grand, Maltby, used home-made slides and played records with a "caravan" and "gypsy" theme.

On the main road in the district a garage proprietor had a number of caravan trailers on the front and side of the building, and a large streamer with the word "Caravan," slipped with kinema and playdate, was attached to a vehicle.

A special free matinée for the old-age pensioners of the town was arranged, and the opportunity of announcing this event was taken by Tallantire appearing at the local Old Folks' Tea and Concert, thus getting the film well talked about.

Shop Assistance

C. E. STEAD was particularly successful in his latest series of shop and Press tie-ups, which were for "Odd Man Out" (G.F.D.) at the North Finchley Odeon. In the local paper he obtained a 9-in. d.c. free advert. by collaboration with Mulholland's, footwear dealers, capped by a sketch of a kinema queue against the message: "Huge crowds are expected next week at the Odeon to see James Mason in 'Odd Man Out.' If you have to queue, stand at ease in a Norvic shoe." The design of this simple advert. was unusual and striking.

Besides this, Mulholland's made a display in their windows, and in Prior's department store Stead secured a display of frocks modelled by Kathleen Ryan, leading lady to James Mason in the film, with a simple three-wing standing panel at the back linking the dresses with the film.

Window Tie-ups

L. W. PINNEY, of A.B.C.'s Colchester Playhouse, has a penchant for putting over window tie-ups. In the big window of a multiple radio dealer in the main street there was a good tie-up which read: "You must not miss hearing and seeing Bette Davis playing her great double rôle in 'A Stolen Life,'" and "You must not miss hearing and seeing the Portadyne Table-gram playing its great double rôle as a first-class wireless and gramophone," aptly chosen phraseology which caught the eye. The display included a multi-coloured folding display and stills as a background.

For "The Green Years," Pinney secured the co-operation of the local Savings Committee, and at their centre he had the large window neatly set out with stills of the film, and in a central panel the words in bold type "Save in the Green Years for Good years ahead, etc."

Catch Phrase

A FEW days before he was due to show "The Chase" and "Man Alive" at the Royalty, Ladbroke Grove, E. H. Anthony was advised by his head office that "Beau Geste" had been substituted. There was little time to announce the change, and Mr. Anthony had to do some quick thinking.

The result was a series of slides bearing the clever message: "Don't be disappointed! You will see 'The Chase' for the missing Blue Water gem, and 'Man Alive!' you will see many men dead in the revised programme next week, showing Gary Cooper in 'Beau Geste.'" This neatly made use of the film titles and gave a hint of the plot of the substitute film. Mr. Anthony tells me that this simple announcement caused great interest, particularly as the radio version of "Beau Geste" had only just ended.

Recognition Due

THE work of the following showmen demands recognition, although I have not the space to describe it in detail: A. E. Toovey, Grand, Southport; W. E. Case, Picture House, Monmouth; L. K. Crowther, Odeon, Accrington; J. Longbottom, Odeon, Chorley; Reynolds Roberts, Tunstall Ritz; Dennis Bowden, Regal, Bridlington; Eric V. Wallis, Clifton, Great Barr, Birmingham; M. Shehan, King's Hall, Penge; T. B. Wilkins, Corona, Great Crosby, Liverpool.

The Showman

MUSIC

Edited by JACK COURTNAY

To The B.B.C., Kinema Organs and Organists Are of Little Consequence

I UNDERSTAND that from now until further notice there will be no O.B. kinema organ broadcasts. Performances from the theatre organ are being restricted to Sandy's "I'll Play to You," "Twilight Hour," and his request features, with perhaps an occasional guest at the console.

Frankly, while I am of the opinion that this cessation will in no wise adversely affect the popularity of the instrument, but rather the opposite, I do think it reveals once more that as far as the B.B.C. is concerned kinema organs and organists are of little consequence.

This policy cannot have been adopted from an economic point of view. While shorter programmes might serve as an excuse for a proportional cut, they cannot be made to explain this wholesale cutting of a popular feature.

No! It would appear as if any excuse were good enough to cut out the organ. Once again the public will have to act, for it is only because of the listeners' expressed preference that the organ is heard over the air at all.

It was with great pleasure that I heard that Wurlitzers are to rebuild and recondition the fine Christie at the Regal, Edmonton. It will undoubtedly prove a great asset and an interesting addition to the many fine instruments under Felton Rapley's control.

Here and There

HENRY CROUDSON, with Bronwen Jones, is being featured with the Raeburn Orchestra, at two pianos. They have four 5-minute spots in the April 14 programme, and will play arrangements varying from Rimsky-Korsakov's "Dance of the Tumblers" to Billy Mayerl's "Marigold," etc.

Miss Jones, a Welsh girl of 17, is more or less a protégé of Henry, and was featured with him in his Youth Symphony Orchestra, which toured Moss' Empires last year. She has been featured solo with the National Symphony Orchestra, and Henry tells me they expect to do many more of these programmes.

Reg Dixon is now touring Northern and Midland music-halls with the first new Compton Theatrone.

Unfortunately, owing to electricity restrictions, I was unable to hear the instrument, but I am given to understand that it is without doubt much in advance of any electronic instrument yet designed. It is handled in exactly the same way as an ordinary kinema job, having standard controls, usual couplers, etc., etc.

Reg. has promised to let me know exactly how his instrument behaves on tour.

Stan Smith, of the Regal, Yarmouth, has had a very successful engagement just recently at the Alma, Luton, where he has made many friends.

Not so very long out of the Army, Stan is making good headway, and there is no doubt that his experience as accompanist for such artistes as Tommy Trinder, Albert Whelan, etc., stands him in good stead now.

Gordon Banner, of the Ritz, Birkenhead, is kept busy. Not only has he his interlude to do, but he has to accompany kine.-variety as a weekly routine.

He is being billed as "Ace Australian Organist," and his recent show, built around the current test matches, was very favourably received.

John Howlett, of the Regal, Wimbledon, writes calling my attention to the fact that the first organ broadcast of Felton Rapley's "St. George Overture" was given by Howlett on September 12, 1946.

Provincial Work

Tom Burgess, hon. provincial secretary for the Associate Membership of the A.T.O., Liverpool district, is still carrying on the good work, despite the inclement weather.

Just recently he held a social event, visiting the Compton organ at the Plaza, Birkenhead.

J. F. Woods, managing director of Bedford Cinemas, gladly co-operated, and Frank Gordon demonstrated the 12-rank 3-manual Compton to great effect.

In spite of the atrocious weather, quite a few managed to make it, but many more would have turned up had weather conditions been more favourable.

William Whittle, of the New Victoria, Preston, has been giving a series of mid-day concerts with his Hammond in the larger factory canteens of the town.

He has also been playing his Hammond in the theatre foyer at odd times. At these recitals he makes a point of featuring music from coming films, which without doubt is excellent from an exploitation angle.

Eric Lord received fine publicity in the *Yorkshire Evening News* by his stunting Elizabeth Lee in his interlude at the Odeon, Leeds.

A cashier at the Odeon, Miss Lee, described as a petite blonde of attractive appearance with a good soprano voice, was delighted to make her stage debut under such promising circumstances, and the result—a fine press and everybody happy.

Manager Bill Browne and organist Eric Easton, of the Ritz, Hastings, beat an organ interlude ban (due to fuel restrictions) by working out a "Non-electrical Interlude." With Easton at the piano and Brown to introduce him from the stage, the audience responded generously to this piece of rapid improvisation.

Musical Approach

This attractive display, suggesting the console of a kinema organ, admirably strikes the musical note in exploiting THE JOLSON STORY (Columbia). It is the work of the manager of the National, Chatham who, with limited space at his disposal, usually produces admirable work

PEOPLE

A.B.C. Changes In Scotland and London

Pageboy to Executive

SEVERAL changes among personnel of A.B.C. have been made following the retirement, last month, of D. A. STEWART, Scottish manager of the circuit, and the enforced absence through illness of C. W. SCOTT-BUCCLEUGH, supervisor of the South Midlands area.

The Scottish theatres now come under direct administrative control of London head office, and J. D. RUSSELL, formerly supervisor of N. Ireland, becomes supervisor for Scotland.

W. CARTLIDGE, manager of the Regal, Ilford, has been promoted to the N. Ireland vacancy. He joined A.B.C. when the Commodore, Hammersmith, was taken over by the circuit in 1933. In 1935 he became a supervisor for Union Cinemas, was later transferred to A.B.C. head office, and finally became manager of the Regal, Ilford, in 1939. During the war he served as staff captain in the European campaigns.

HAL P. CHANT takes over supervision of the South Midlands area. He was supervisor of the East Midlands area and previously held similar jobs in the Leeds and Bournemouth areas. His father ran a "Bioscope" in South London in the early days, and in 1918 he was old enough to become a rewind boy. After serving as a chief projectionist and house engineer, he was appointed manager of the Palace, Redcar, in 1929, and afterwards held managerial posts at Hanworth, Wellingborough and Oxford.

His successor in the East Midlands area is H. C. BURRAGE, promoted from the management of the Forum, Fulham. Before joining the circuit in 1932, Burrage was associated with the theatre. He was stage manager at the Piccadilly Theatre, London, and held similar posts on the Continent at Grosse Schauspiel Haus Berlin, and the Mogador Theatre, Paris. During the last war he served in the Artillery and the Army Kinematograph Service.

There has been an interchange of posts in Glasgow. JIMMY BLAIR has moved from the King's to the Palace, Galashiels, and — KINNIBRUGH takes over the King's. This is the latter's first permanent managerial appointment. He was appointed chief operator at the Plaza, Govan, in 1940; that same year he enlisted, and while serving was captured by the Japs. After three and a half years as prisoner-of-war he was repatriated and given relief work, and subsequently became temporary manager of the Playhouse.

☆

A chain of managerial movements on the A.B.C. circuit in the London area started with the transfer of THOMAS HUGHES from the Twickenham Regal to the Ilford theatre of the same name. His service in the Trade goes back a long way, and he has at various times controlled the Mile End Empire, Poplar Hippodrome, Stratford Rex, and Clacton Ritz.

He is succeeded at Twickenham by PERCY R. SMITH, who started in pictures in 1922 at the Shepherd's Bush Pavilion, was an installation and inspection engineer with Western Electric from 1929-30, joined A.B.C. in 1935, and for four years was general manager of three Folkestone halls. On returning to London management he was bombed out of three theatres in succession and then joined the Royal Navy, in which he served on scientific and technical research work.

His first post after stepping out of uniform was at the Palaseum, Commercial Road, but in March, 1946, he assumed control of the Brixton Palladium, exchanging posts last November with C. B. DAVIES, who had been manager of the Balham Picture House since September, 1945. At Twickenham he has as chief projectionist D. ESSAM, who filled a similar post under him at Folkestone.

The resulting vacancy at Balham has been filled by the promotion of EDWARD W. CROSS, who has been house manager under V. S. B. Coombe at the Elephant and Castle Theatre since March, 1946. Previously, Cross held managerial posts in the provinces, including the Cardiff Queen's and the Kemble Theatre, Hereford.

☆

CHAS. A. CRATHORN, of Eltham, London, managing director of Ace Cinemas, Ltd., has now completely sold out his theatre interests and is at present negotiating an administrative position with a newly formed and progressive company.

Mr. Crathorn has spent his working lifetime in the Industry, which he first joined as a page-boy and eventually—in 1925—became manager and booker for C. H. Dent. After a period with A.B.C., Crathorn became general manager of a Midland circuit, booking both films and variety. This was excellent experience for his association (1933) with the late Oscar Deutsch, with whom he pioneered, as manager and adviser, the early stages of the circuit. Later he was promoted to administrator and attended to the personal affairs of Mr. Deutsch. On the latter's death he joined G. Elcock at the formation of Mayfair theatres. Two years later, in 1944, he formed Ace Cinemas, Ltd.

A proved showman with many awards to his credit, Crathorn was selected in 1931 as a founder member of the KINE. Company of Showmen following his many prize-winning efforts, which included the winning three times in succession of the Gaumont-British prize—also many B.I.P. and KINE. awards.

☆

Several changes in personnel are reported from Toronto. BILL FOREMAN, formerly on the booking staff of Odeon head office, is transferred to National Theatres Service, of which Sam Fingold is president. HARRY LAW, formerly with Associated Theatres, has gone with Eagle-Lion of Canada, and his brother, GEORGE LAW, has joined the Toronto head office of Gaumont Kalee, Ltd.

☆

Manager of the Odeon, Gillingham, for the past two years, L RINTOUL has been appointed relief manager for the circuit in the East Kent area. He started in the business as projectionist 37 years ago; was manager with A.B.C. for eight years and has been with Odeon for the last five.

☆

A coming-of-age party was held at the Empire Restaurant, Loughborough, Leics., recently, for BARBARA DEEMING, daughter of C. K. Deeming, proprietor of the Victory, Empire, and Theatre Royal, Loughborough, and the Regal and Rex at Coalville. Barbara helps her father in his business.

☆

ERIC V. APPLEYARD has been appointed to the management of the Ritz, Horsham, Sussex, in succession to Mr. MacDonald, who has retired.

☆

A. C. SUTCLIFFE, recently demobbed from the R.A.F., in which he served as a fighter-pilot, has taken up duties as manager of the Tatler Theatre, Manchester, the post he held from 1939-1942.

☆

ROBERT BURNS, manager of the Forum, Southampton, for the past three-and-a-half years, has been promoted an area supervisor with A.B.C.

He has been succeeded at the Forum by a fellow-Scot, IAN D MacALISTER, who returns to kinema management after several years in the Army in which he held the rank of major.

Joining A.B.C. in 1932, he was successively assistant manager at the Ritz, Edgware, the Savoy, Wandsworth, and the Commodore, Hammersmith, before being appointed manager of the Roxy, Blackheath. He managed the Regal, Purley for more than two years before joining the Honourable Artillery Company as gunner in January, 1940. Subsequently he was commissioned in the Royal Artillery.

Dick Haymes and Vera Ellen in the Technicolor musical CARNIVAL IN COSTA RICA to be Trade shown by 20th Century-Fox on Wednesday, April 16

Jane Russell is co-starred with Louis Hayward in Hunt Stromberg's YOUNG WIDOW, a United Artists release

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., April 10 and Wed., April 16

Allene Roberts, a new discovery, with Edward G. Robinson in a scene from THE RED HOUSE, a forthcoming United Artists release

Thursday

The Courtneys of Curzon Street (*British Lion*)

Curzon Cinema, Curzon Street. 2.30 p.m.
Cast: Anna Neagle and Michael Wilding with Gladys Young, Daphne Slater, Jack Watling and Coral Browne. **Director:** Herbert Wilcox.

Herbert Wilcox's latest production is the story of three generations in the Courtney family, beginning on New Year's Eve, 1899, and ending in 1945.

Michael Wilding portrays Edward Courtney, a lieutenant in the Guards, whose marriage to his mother's personal maid—portrayed by Anna Neagle—shocks Victorian society. After a struggle to overcome prejudices, the young wife is finally convinced that she is ruining her husband's career and leaves him to go to Ireland, where their son is born. She later goes on the stage and becomes famous as an actress—under an assumed name. She meets her husband in France, where she is entertaining the troops, and as a result they are reunited.

Stallion Road (*Warner*)

Studio One. 10.30 a.m.
Cast: Ronald Reagan, Alexis Smith, Zachary Scott, Patti Brady, Peggy Knudsen, Henry Davenport. **Director:** James V. Kern.

A dramatic and actionful triangle story in an unusual setting. Reagan, in his first film since the war, is seen as a breeder of thoroughbred horses in California; Zachary Scott is his friend who also falls in love with Alexis Smith. The theme is built on the tragedy which hits the ranches in the area and this is backed by outdoor spectacle.

Secret Evidence (*Renown*)

G.-B. Large Theatre. 2.30 p.m.
Cast: Marjorie Reynolds, Charles Quigley, Kenneth Harlan, Ward McTaggart, Bud Buster. **Director:** William Nigh.

Reissue of a melodrama originally released in 1941. It relates the romantic vicissitudes of an assistant district attorney and his fiancée, innocent associate of a criminal.

Friday

Royal Flush (*Warner*)

Studio One. 10.30 a.m.
Cast: Dennis Morgan, Jack Carson, Joan Leslie, Janis Paige, S. Z. Sakall, Rosemary DeCamp, Patti Brady. **Director:** David Butler.

The team of Dennis Morgan and Jack Carson share the limelight in this story of a Balkan prince who decides to forget his regal way of life for 24 hours and join forces with a New York taxi-driver. Involved in many an adventure, the two men are firm "buddies" until the prince falls in love with the cabbie's girl.

In addition, the cast also includes, for a brief surprise-twist finale, Lauren Bacall and Humphrey Bogart.

Marked Men (*Renown*)

G.-B. Large Theatre. 2.30 p.m.
Cast: Warren Hull, Isabel Jewell, John Dilson, Al St. John, "Grey Shadow," the dog. **Director:** Sherman Scott.

Romantic melodrama, originally released in 1940. The story concerns the troubles of an erstwhile young medical student who gets into bad company and lands in jail. He becomes involved in a prison break, escapes, and finds romance with a small-town girl, but is forced to flee to the desert.

A scene from the Warner murder mystery NORA PRENTISS featuring Ann Sheridan and Kent Smith, to be trade shown on Tuesday, April 15, at Studio One at 10.30 a.m.

Tuesday

Fear in the Night (*Paramount*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Paul Kelly, Kay Scott, De Forrest Kelley, Ann Doran, Robert Emmett Keane, Jeff York, Charles Victor, Leonard Penn. **Director:** Maxwell Shane.

De Forrest Kelley, Paramount's latest contract player, makes his bow in this film version of William Irish's story. It is a murder mystery thriller. The story opens with a murder committed by a person unknown in a place unknown and the victim's body has not been found. No one knows the murderer's motive, but there is a clue to his method. A detective, who at first disbelieves that the crime has been committed and later suspects his own brother despite his proffered alibi, gets on the murderer's trail and brings the culprit to justice.

Nora Prentiss (*Warner*)

Studio One. 10.30 a.m.
Cast: Ann Sheridan, Kent Smith, Bruce Bennett, Robert Alda, Rosemary DeCamp, John Ridgely. **Director:** Vincent Sherman.

Drama of a doctor who, tired of his humdrum married life, is tempted to start a new life with a glamorous night-club singer, and how chance aids him by letting him disappear in circumstances which lead the world to believe he is dead. But Nemesis overtakes the couple and exacts revenge when the doctor is convicted for murdering himself.

Non-Stop New York (*International*)

G.-B. Theatre. 2.30 p.m.
Cast: Ann Lee, John Loder, Frank Cellier. **Director:** Robert Stevenson.

Reissue of the crime melodrama originally shown in 1937. The story concerns an English chorus girl who, unknown to herself, is the only witness to a New York gang murder.

"Happy Holiday," a British quota featurette, will also be shown.

Wednesday

High Barbaree (*M-G-M*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Van Johnson, June Allyson, Claude Jarman, Jun. **Director:** Jack Conway.

Romantic drama, an adaptation of the best-selling novel by Charles Nordhoff and James Norman Hall. It is the story of an American pilot who looks back on a life in a small town and the girl he loves. Johnson is seen as the counterpart of thousands of young men who helped to fight the war, and June Allyson takes the part of Nancy Fraser, his girl.

Carnival in Costa Rica (*20th Century-Fox*)

Own Theatre, Soho Square. 10.30 a.m. and 2.30 p.m.
Cast: Dick Haymes, Vera-Ellen, Cesar Romero, Celeste Holm. **Director:** Gregory Ratoff.

Photographed in Technicolor, the story tells of a betrothal arranged, according to Costa Rican custom, by the parents of Pepe Castro, who is in love with an American cabaret star, and Luisa Molina, who is attracted by a young American salesman. The action is motivated by the battle between the determined parents and the young couple in their efforts to follow the dictates of their hearts.

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Classified Advertisements

FINANCIAL

ADVERTISER curtailing business activities under medical orders has for immediate disposal half-share (£3,251 £1 ordinary shares) in private limited company controlling freehold, etc., of small South Coast kinema being converted as soon as possible into repertory theatre and kinema (plans already passed by local council) and to be let to responsible parties (already agreed and signed) at a rental covering mortgage and other outgoings. Should shortly show good profit and at no distant date the interest will be worth two or more times its present value; offers from principals only for urgent decision.—L., Box 110, Kinematograph Weekly.

SITUATIONS VACANT

MANAGER required for medium-sized London kinema; splendid opportunity; permanent position; LONDON AND HOME COUNTIES INQUIRERS NEED ONLY APPLY; applications will be treated in the strictest confidence; state experience, age and salary required.—Write F., Box 989, Kinematograph Weekly

WANTED.—LIVE MANAGER FOR A THOUSAND - SEATER IN YORKSHIRE; MUST BE ABLE TO SHOW RESULTS AND HAVE SOME TECHNICAL KNOWLEDGE; REFERRENCES, EXPERIENCE AND SALARY REQUIRED TO O., BOX 113, KINEMATOGRAPH WEEKLY.

WANTED.—Kinema Manager for southern independent; character, etc., more important than experience; send full particulars, salary required, M. or S., age, etc., with copy ref., to H., Box 107, Kinematograph Weekly.

MANAGER required for 1,500-seater in best residential part of London; good standard of education, personality and at least 10 years' management experience are essential qualifications; age not over 50; London managers (not assistants) only are invited to write for application form; applications treated confidentially.—Write F., Box 105, Kinematograph Weekly.

WANTED, for small independent southern kinema, Organist-Assistant Manager of integrity and character; link up short intervals, but no interludes; copy refs., age, M. or S., salary required to G., Box 106, Kinematograph Weekly. Mark envelopes "A."

WANTED. — Part - time Operating Manager; preference car; Winchester district.—U., Box 119, Kinematograph Weekly.

SECOND and Third Operator required immediately.—Apply, Royal Cinema, Edgware Road.

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SITUATIONS WANTED

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KINEMA Executive, experienced all branches, circuit and independent administration, desires post for about four months; former positions include that of circuit supervisor, publicity manager, kinema general manager; all inquiries treated in confidence; full particulars from N., Box 112, Kinematograph Weekly.

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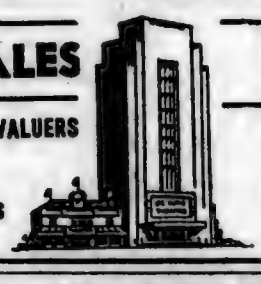
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SITUATIONS WANTED (Contd.)

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SECOND Operator (age 24) desires change; nine years' experience; willing to go anywhere for right position.—T., Box 118, Kinematograph Weekly.

FULLY experienced Booking Clerk desires situation with Glasgow renter; knowledge all renting routine; anything considered.—J., Box 108, Kinematograph Weekly.

SALESMAN seeks position; preferably Eire.—P., Box 114, Kinematograph Weekly.

SITUATIONS WANTED (Contd.)

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Continued from page 36

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., April 17	10.30 a.m.	Stolls	Below the Deadline	Pathe	Warren Douglas	A
Fri., " 17	10.15 a.m.	Haymarket	Royal Flush	Warner	Dennis Morgan	U
" " 18	10.30 a.m.	Haymarket	Undercover Girl	M-G-M.	Ann Sothern	A
" " 18	10.30 a.m.	Essoldo	Young Widow	United Artists	Jane Russell	A
" " 18	10.30 a.m.	Stolls	Queen of Burlesque	Pathe	Evelyn Ankers	A
		NOTTINGHAM.				
Tues., Apr. 15	10.30 a.m.	Carlton	A Tale of Two Cities (Reissue)	M-G-M.	Ronald Colman	A
Wed., " 15	10.30 a.m.	Scala	The Locket	RKO-Radio	Laraine Day	A
" " 16	10.30 a.m.	Carlton	The Courtneys of Curzon Street	British Lion	Anna Neagle	U
" " 16	10.30 a.m.	Elite	Riff-Raff	RKO-Radio	Pat O'Brien	A
Fri., " 18	10.30 a.m.	Scala	Hold that Woman; Upon Reflection	Renown	James Dunn	A
" " 18	10.30 a.m.	Carlton	It's a Wonderful Life	RKO-Radio	James Stewart	A
" " 18	10.30 a.m.	Scala	Marked Men; Secret Evidence	Renown	Warren Hull	A
" " 18	10.30 a.m.	Elite	Humoresque	Warner	Joan Crawford	A
		SHEFFIELD.				
Tues., Apr. 15	11.30 a.m.	Regent	Young Widow	United Artists	Jane Russell	A
" " 15	10.45 a.m.	Cinema House	Mr. District Attorney	Columbia	Marguerite Chapman	A
Wed., " 15	10.40 a.m.	Union St.	Devil Bat's Daughter	Pathe	Rosemary La Planche	A
" " 16	10.30 a.m.	Cinema House	The Locket	RKO-Radio	Laraine Day	A
Thur., " 16	10.40 a.m.	Union Street	Missing Lady	Pathe	Kane Richmond	A
" " 17	10.30 a.m.	Hippodrome	Cynthia's Secret	M-G-M.	Lionel Barrymore	A
" " 17	10.30 a.m.	Cinema House	Riff-Raff	RKO-Radio	Pat O'Brien	A
Fri., " 17	10.40 a.m.	Union Street	Below the Deadline	Pathe	Warren Douglas	A
" " 18	10.30 a.m.	Cinema House	Undercover Girl	M-G-M.	Ann Sothern	A
" " 18	10.30 a.m.	Gaumont	It's a Wonderful Life	RKO-Radio	James Stewart	A
" " 18	10.40 a.m.	Union Street	Queen of Burlesque	Pathe	Evelyn Ankers	A
" " 18	10.30 a.m.	Hippodrome	Humoresque	Warner	Joan Crawford	A

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DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT
		LONDON.				
Thur., April 10	2.30 p.m.	Curzon	The Courtneys of Curzon Street	British Lion	Anna Neagle	
,, ,, 10	10.30 a.m.	Studio One	Stallion Road	Warner	Ronald Reagan	
,, ,, 10	2.30 p.m.	G.B. Theatre	Secret Evidence (Reissue)	Renown	Marjorie Reynolds	
,, ,, 10	2.30 p.m.	Own Theatre	Five Shorts	Columbia	———	
,, ,, 10	10.30 a.m.	G.B. Theatre	The Michigan Kid	G.F.D.	Jon Hall	
Fri., ,, 11	10.30 a.m.	Studio One	Royal Flush	Warner	Dennis Morgan	
,, ,, 11	2.30 p.m.	G.B. Theatre	Marked Men (Reissue)	Renown	Warren Hull	
,, ,, 11	10.30 a.m.	Private	Eight Shorts	Paramount	———	
,, ,, 11	2.30 p.m.	Own Theatre	Five Shorts	Columbia	———	
Mon., ,, 14	2.30 p.m.	Own Theatre	Five Shorts	Columbia	———	
Tues., ,, 15	10.30 a.m.	Studio One	Nora Prentiss	Warner	Ann Sheridan	
,, ,, 15	10.30 a.m. & 2.30 p.m.	Private	Fear in the Night	Paramount	Paul Kelly	
,, ,, 15	2.30 p.m.	G.B. Theatre	Non-Stop New York (Reissue)	International	Anna Lee	
Wed., ,, 16	10.30 a.m. & 2.30 p.m.	Own Theatre	High Barbaree	M-G-M	Van Johnson	
,, ,, 16	10.30 a.m. & 2.30 p.m.	Century	Carnival in Costa Rica	20th Century Fox	Dick Haymes	
		BIRMINGHAM.				
Mon., April 14	10.15 a.m.	Scala	A Tale of Two Cities (Reissue)	M-G-M	Ronald Colman	
Tues., ,, 15	11.30 a.m.	Scala	Young Widow	United Artists	Jane Russell	
,, ,, 15	10.30 a.m.	Futurist	Queen of Burlesque	Pathe	Evelyn Ankers	
,, ,, 15	10.30 a.m.	Forum	Humoresque	Warner	Joan Crawford	
Wed., ,, 16	10.30 a.m.	Scala	It's a Wonderful Life	RKO-Radio	James Stewart	
,, ,, 16	10.30 a.m.	Futurist	Demobbed (Reissue)	Butchers	Nat Jackley	
,, ,, 16	10.30 a.m.	Forum	Stallion Road	Warner	Ronald Reagan	
Thur., ,, 17	10.30 a.m.	Futurist	Three Silent Men (Reissue)	Butchers	Derek de Marney	
,, ,, 17	10.30 a.m.	Scala	It Happened in Brooklyn	M-G-M	Frank Sinatra	
Fri., ,, 18	10.45 a.m.	Futurist	Non-Stop New York (Reissue)	International	Anna Lee	
,, ,, 18	10.30 a.m.	Scala	The Locket	RKO-Radio	Laraine Day	
,, ,, 18	10.30 a.m.	Forum	Royal Flush	Warner	Dennis Morgan	
		CARDIFF.				
Tues., April 15	11.30 a.m.	Capitol	Young Widow	United Artists	Jane Russell	
,, ,, 15	11 a.m.	Park Hall	Below the Deadline	Pathe	Warren Douglas	
,, ,, 15	10.30 a.m.	Olympia	Humoresque	Warner	Joan Crawford	
Wed., ,, 16	10.30 a.m.	Olympia	It's a Wonderful Life	RKO-Radio	James Stewart	
,, ,, 16	10.45 a.m.	Park Hall	The Arnelo Affair	M-G-M	John Hodiak	
Fri., ,, 18	10.30 a.m.	Capitol	Riff-Raff	RKO-Radio	Pat O'Brien	
,, ,, 18	11 a.m.	Park Hall	Queen of Burlesque	Pathe	Evelyn Ankers	
,, ,, 18	10.30 a.m.	Olympia	Stallion Road	Warner	Roland Reagan	
		GLASGOW.				
Mon., April 14	10.30 a.m.	Regal	Undercover Girl	M-G-M	Ann Sothern	
Tues., ,, 15	10.30 a.m.	Regal	The Courtneys of Curzon Street	British Lion	Anna Neagle	
,, ,, 15	10.30 a.m.	Picture House	The Locket	RKO-Radio	Laraine Day	
Wed., ,, 16	10.30 a.m.	La Scala	It's a Wonderful Life	RKO-Radio	James Stewart	
Fri., ,, 18	10.30 a.m.	Regal	Humoresque	Warner	Joan Crawford	
		LEEDS.				
Tues., April 15	10.30 a.m.	Ritz	The Locket	RKO-Radio	Laraine Day	
Wed., ,, 16	10.30 a.m.	Scala	It's a Wonderful Life	RKO-Radio	James Stewart	
,, ,, 16	10.30 a.m.	Ritz	Humoresque	Warner	Joan Crawford	
Thur., ,, 17	10.30 a.m.	Ritz	The Courtneys of Curzon Street	British Lion	Anna Neagle	
Fri., ,, 18	10.30 a.m.	Tower	Riff-Raff	RKO-Radio	Pat O'Brien	
,, ,, 18	10.30 a.m.	Ritz	Stallion Road	Warner	Ronald Reagan	
		LIVERPOOL.				
Tues., April 15	11.30 a.m.	Trocadero	Young Widow	United Artists	Jane Russell	
,, ,, 15	10.30 a.m.	Forum	It's a Wonderful Life	RKO-Radio	James Stewart	
,, ,, 15	10.45 a.m.	Scala	Demobbed (Reissue)	Butchers	Nat Jackley	
Wed., ,, 16	10.45 a.m.	Majestic	Undercover Girl	M-G-M	Ann Sothern	
,, ,, 16	10.30 a.m.	Forum	The Locket	RKO-Radio	Laraine Day	
Thur., ,, 17	10.30 a.m.	Scala	Non-Stop New York (Reissue)	International	Anna Lee	
,, ,, 17	10.30 a.m.	Forum	Hold that Woman (Reissue)	Renown	James Dunn	
,, ,, 17	10.30 a.m.	Futurist	Till the Clouds Roll By	M-G-M	Robert Walker	
Fri., ,, 18	10.30 a.m.	Scala	The Courtneys of Curzon Street	British Lion	Anna Neagle	
,, ,, 18	10.30 a.m.	Forum	Humoresque	Warner	Joan Crawford	
		MANCHESTER.				
Tues., April 15	10.30 a.m.	Market St.	The Courtneys of Curzon Street	British Lion	Anna Neagle	
,, ,, 15	10.45 a.m.	Gaiety	Non-Stop New York (Reissue)	International	Anna Lee	
,, ,, 15	10.30 a.m.	Oxford St.	It's a Wonderful Life	RKO-Radio	James Stewart	
,, ,, 15	10.15 a.m.	Theatre Royal	Till the Clouds Roll By	M-G-M	Robert Walker	
,, ,, 15	10.45 a.m.	Deansgate	Hold that Woman; (Reissue)	Renown	James Dunn	
,, ,, 15	10.45 a.m. & 2.15 p.m.	Private Theatre	Humoresque	Warner	Joan Crawford	
Wed., ,, 16	10.45 a.m.	Gaiety	Cynthia's Secret	M-G-M	Lionel Barrymore	
,, ,, 16	10.30 a.m.	Oxford St.	The Locket	RKO-Radio	Laraine Day	
,, ,, 16	10.45 a.m.	Deansgate	Marked Men; Secret Evidence	Renown	Warren Hull	
,, ,, 16	10.45 a.m. & 2.15 p.m.	Private Theatre	Stallion Road	Warner	Ronald Reagan	
,, ,, 16	10.45 a.m.	Market Street	Blondie's Holiday	Columbia	Penny Singleton	
Fri., ,, 18	10.30 a.m.	Oxford St.	Riff-Raff	RKO-Radio	Pat O'Brien	
,, ,, 18	10.45 a.m. & 2.15 p.m.	Private Theatre	Royal Flush	Warner	Dennis Morgan	
		NEWCASTLE.				
Tues., April 15	11.30 a.m.	Queens	Young Widow	United Artists	Jane Russell	
,, ,, 15	10.30 a.m.	Essoldo	It's a Wonderful Life	RKO-Radio	James Stewart	
,, ,, 15	10.30 a.m.	Grainger	Marked Men; Secret Evidence	Renown	Warren Hull	
,, ,, 15	10.30 a.m.	Stolls	Devil Bat's Daughter	Pathe	Rosemary La Planche	
,, ,, 15	10.15 a.m.	Haymarket	Humoresque	Warner	Joan Crawford	
Wed., ,, 16	10.30 a.m.	Essoldo	The Courtneys of Curzon Street	British Lion	Anna Neagle	
,, ,, 16	10.30 a.m.	Pavilion	The Locket	RKO-Radio	Laraine Day	
,, ,, 16	10.30 a.m.	Grainger	Till the Clouds Roll By	M-G-M.	Robert Walker	
,, ,, 16	10.30 a.m.	Stolls	Missing Lady	Pathe	Kane Richmond	
,, ,, 16	10.15 a.m.	Haymarket	Stallion Road	Warner	Ronald Reagan	
Thur., ,, 17	10.30 a.m.	Grainger	A Tale of Two Cities (Reissue)	M-G-M.	Ronald Colman	
,, ,, 17	10.45 a.m.	Essoldo	Teheran	G.F.D.	Derek Farr	

Continued at foot of page 35.

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